HeartattaCk

Hard Core

#6/25¢

hardcore for the hardcore





PERPETUALLY WAKING UP:

a conversation with Troy of Kingdom Scum

Kingdom Scum explodes the boundaries of what is commonly considered punk, strapping industrial, rap, folk and experimental elements onto the hardcore punk attitude. This is music meant for wrestling with, not easy listening. Once part of the DC area scene, the band and its label, Eerie Materials, have now relocated to Berkeley. The following is a conversation with Troy Eeyore, the main mind behind the Scum as well the architect of the outstanding Delete The Elite compilation whose diverse roster of bands includes MDC, Chumbawamba, Negu Gorriak, Womyn Of Destruction, Apocalypse Theatre and Credit To the Nation. I don't always "like" Kingdom Scum's music—but I respect it and the ideas behind it immensely. In a time when punk has become largely a Top Ten commodity or an ritualized cliche, Kingdom Scum challenges us to see music and the world in a new way—and to do something about what we see. What could be more "punk" than that?

(Interview and introduction by Mark Andersen)

HeartattaCk: What exactly is Kingdom Scum?

Troy: Kingdom Scum... is a representation of "low-life" forms against the "no-life" forms.

HaC: (laughing) And it takes a specifically musical/visual/audio manifestation, it seems?

T: You could say that. Kingdom Scum is about individual and collective manipulation of the direct environment for the destruction of centralized individualism.

HaC: Sounds like you might be talking about American society, for example! (laughing again) To what extent is Kingdom Scum an entity that would "play out"? I know you've done recordings, I've seen lots of stickers that you've made... Have you played live?

T: We've put out a CD and LP and have done several performances. The performances are not as often as I'd like them to be but that is because alot of work goes into them. True to the continual ideology of Kingdom Scum, we try to transcend the typical expectations for what performance should be, a song should be, a band should be... an action should be.

HaC: What would you hope to accomplish in a live performance? I know that one of your songs is called "I Want To Irritate You"... (laughter) It seems that the aesthetic of what you're doing is very important... besides the specific words that might be spoken, it is the*way* that they are spoken. It seems that there is an uncomfortable, disturbing, challenging kind of sound and presence that you're aiming for...

T: Certainly. One of our ideals is "deviate, agitate, liberate". And the most of the things we do follow along those lines. Part of the deviation is to come at people from angles that are not normally taken, routes that are not ordinarily used... like pointing out the communist tendencies in the *Bible*, not just pointing out the disgusting parts.

HaC: One of your stickers has a cross with a hammer and sickle on it and I wasn't entirely sure on first glance whether it was an anarchist critique of Marxism as analagous to Christianity or whether it was pointing out the subversive currents in Christian philosophy.

T: That's interesting because I've never heard of anyone taking it that first way. I like that because your impression suggests another commonality which is the oppressiveness of heirarchy... but that's not what I was concentrating on there, what I was concentrating on was the tendency toward collectivism and communism in the ideology of Jesus Christ.

HaC: So, in other words, something along the lines of what Reagan Youth did in a more simplistic way in the song "Jesus Was A Communist"?

T: Right, but taking it to a more solid academic level. To back it up, at the bottom of the sticker, it says "read Luke 3:11" a Bible passage which reads "He that have two coats, let him give to those who have none and those that have food, do likewise." Because this *is* true, this is not an opinion, this is not something that you can say "Oh, Jesus Christ was this or that", this is a fact and there is no argument. That's why I like to deal with things like this, because it is basically simple facts that are out there that are not used because it is dangerous for people to make these connections.

HaC: Dangerous to society as it currently exists?

KINGDOM

T: Yes, that's what I'm referring to. Corporate government and media do what they can to prevent people from making these connections. A good example of this is Northern Ireland where they try to make the struggle seem as if it is a religious conflict. It's quite obvious that it is not a religious conflict, but they put an incredible amount of effort into keeping people thinking that it is because recognizing the political origins of the conflict is a dangerous conclusion for people to come to... dangerous for Great Britain, that is.

HaC: In your music, there are alot of different rhythms and lot of distorted vocals and little bits and pieces that kind of fly up at you and bounce off your skull—or *sink in* as the case may be—and leave the listener with some really provocative thoughts. One of the lines that caught me was "Even the counterculture was absorbed into the structure of modern society." What is meant by that... and how relevant is that to the state of punk rock today?

T: The statement was originally in reference to the hippie era, but it's applicable today. The people I'm really talking to now are the punk rock kids. Too often, punk has become just fashion or music minus any challenging, creative political thought, action or direction.



HaC: So basically what you're saying is that the substance or the threat has ebbed away from punk and, in lot of ways, what remains is the costume, the dance style, the musical form, all the little things that turn punk into a consumer uniform?

T: Exactly. And that is what I have grown really disappointed with in the movement in general and specifically in magazines like *MRR* who have this definition of punk, not as a threat, a danger to our society, but as "loud, hard music". That's punk rock. You can sing about raping women, you can sing about how much you hate gays, you can sing about the most neanderthal, backwards, regressive attitudes. As long as its aggressive, traditional "loud fast rules" punk rock, then you can be reviewed in *MRR*, you could even get a good review... Because that is essentially what punk rock is to many people—a style of music, not a threat. I have, to a large extent, lost my connection to the punk scene and that really disappoints me, because I want to be a part of that, you know? But I'm not willing to conform to that to be a part of it! To me, that musical conservatism, traditionalism, is the opposite of what punk is all about. It's about the diversity, different people coming at it from different angles, people doing it DIY instead of taking a little standard format, reading all the things you have to do to become "a punk" and then doing that to the T.

HaC: One of Kingdom Scum's hand-outs says "Diversity is an energy unto itself"—which I think is a crucial idea—but it's also important to note that *MRR* does many good things...

T: Oh, certainly!

HaC: But what you're saying is that some elements of *MRR* sort of have a vision of punk rock as a certain, constricted musical form and your sense is that in doing that they are starting to lose the essence, the true spirit of punk, the creativity, the individuality of it and that that's where the real power, the threat lies?

T: Right, that's what I mean. I do support *MRR* for its positive points very much—and that's another point that Kingdom Scum is about, that is, realising the positive points in different groups besides punk, in different cultures, movements... whether it's the black liberation movement, whether it's church groups or whatever, realizing the positive aspects and connecting with them and uniting for the common cause. And so, to that extent, I do support *MRR*. But I am disappointed to the extent that they are not concentrating on what I saw as the true spirit of punk rock when I was growing up, which to me was about changing things, including musical styles. Now it's not really about changing things, it's about conforming to a new uniform, a new code.

HaC: It seems to me that the Delete The Elite punk/rap compilation that you put together recently seems to represent your musically broad-based punk ethic...

T: Well, basically, rap is punk. Both are DIY, they came from the underground, shook up alot of people, were the voice for a disenfranchised group... finding parallels between the two is hardly a novel idea. I felt like making the compilation was a long overdue statement.

HaC: What kind of reaction have you gotten from the compilation?

T: Overall, it's been very positive. Lots of people appreciate the packaging because they feel ripped off by these ridiculous plastic CD boxes. Recycled paper makes alot more sense—it lasts longer, looks better... and you can put alot more shit inside of it!

HaC: (laughing) That was one of the things that struck me, it was almost like you were getting a package, full of info sheets and stickers, rather than just a CD.

T: And it's just practical, too because people are often going to be reading the packaging when they listen to a CD... so they might as well have something of substance there.

HaC: It's heartening to me to hear that you've gotten positive feedback, because I've found alot of reaction against rap—as a musical form—within punk in the past.

T: Well, I don't know what basis self-righteous punks could criticize rap on. OK, there are folks with stupid attitudes, especially as rap has gotten so commercial... but then it's not like all punk is so intelligent or anything, as if there aren't ugly attitudes there too. And with punk getting so commercialized, there's really no reason to single out rap over that.

HaC: Following up on that theme, one of the more striking and disturbing songs on Delete The Elite is a new Kingdom Scum song entitled "Bullets for Cobain". What is that about?

T: It's about the abuse of opportunities to really make positive change in the world. Kurt Cobain had that opportunity more than many people will ever have and he blew it... permanently. Obviously, it's natural for people to face depression. That's part of life and people have to learn to to deal with it or get help for it. It doesn't take a genuis to see that drugs and suicide are not an answer to depression. And by choosing suicide, Cobain lost a fantastic opportunity to make a constructive difference in the world. But I don't really want to take cheap shots at him about this 'cuz millions of people are blowing whatever chance they have all the time through drugs, apathy and mindlessness... so "Bullets For Cobain" is about them too. It's not about Kurt Cobain as such, but about people who allow other people to become godlike and what it can do to those they idolize.

HaC: It seems you're walking a really fine line there, 'cuz... well, I guess I'll just be really straightforward: I think that many punks have been really self-righteous and nasty in the aftermath of Cobain's death, like *Profane Existence* just trashed him as if he weren't a human being with a history and reasons for his choices. And even if I don't agree with some of his choices, I still respect him as someone who came from the punk scene and who was really trying to do something real in a context that was just... crushing. What I'm saying is a bit confused-sounding too... I guess I wish punks would show a little more humanity and humility sometimes, because our self-righteousness really doesn't help us achieve what we say we want. Do you think there is a chance that your song will be misunderstood, and will help feed this righteous frenzy in punk, where we turn on each other instead of finding common ground?

SCUM

I mean, when we place the differences you or I might have with Kurt Cobain in the larger context where there's a Republican Congress just elected who want to destroy services for the poor, to literally undo the New Deal and more, it seems that we actually have lot in common...

T: Well, that's a big question and I'll take the first part first. Yes, some people have misunderstood. Some people have liked it because they see it as an attack on Kurt Cobain personally, some have disliked it because of that... all of which is unfortunate. It's a song of outrage and disappointment and bitterness. I mean, it's basically like a line from the rapper Paris: "If you sleep with the enemy, you're bound to catch hell". I wouldn't criticize anybody for signing to a major label as such—it's what you do ***after*** you've signed that counts. I certainly agree that there are more important things to criticize. And I do think that there is way too much criticism going on in the scene and not enough supporting of each other. Still, it's really the first song I've done that is a criticism of my peers in the punk movement and balanced criticism in a struggle—or even just in a personal relationship—is necessary. Heroin addicts are about as good for a struggle as sexists or racists... so I guess criticism must fall where it is due. Still, the point is to criticize constructively. As far as "Bullets" goes, it's only available on the comp or as a 12" record, accompanied by a coherent political statement which hopefully clarifies the song's intent.

HaC: It seems to me that the great danger to the underground—beyond major labels, the Republicans and all that—is our own arrogance... as if we know the "one way" to do things.

T: Oh, exactly. I will be one of the first to admit that I don't know very much. But I think that *trying* is the first and most important thing one can do. And if you sincerely try, I think you will find out what you need to do, in whatever particular circumstance you're in. It's sad because, in this situation, Kurt Cobain kind of gets lost—he was "Kurt Cobain the spectacle", not "Kurt Cobain, the person." And it's "Kurt Cobain the spectacle" that obliterated all sorts of possibilities by decimating itself. I don't really want to get into a name-calling contest, attacking *MRR* or Cobain because I feel like bitching contests are pointless. It makes me feel really uncomfortable when everybody's attacking each other.

HaC: Anyway, enough about all that! Do you align yourself with any specific political ideology? It seems like there are elements of situationist anarchism in what you do, in the provocative visuals... it's kind of sloganeering, but it's not your typical sloganeering, it's kind of twisted, insidious... subversive in a weird way.. disturbing. For example, the one sticker says "politicians are in season" with a hunter aiming a gun. Another is a picture of a smiling, handsome white policeman saying, very matter of factly, "Hi, I'm going to kick your ass and get away with it." I guess there are really two questions here: Number One: to what extent does any particular political ideology inspire you? And, Number Two: How does your approach to graphics fit in with that political ideology?

T: For the first part—as I was just saying—I do not believe in absolutism. I don't believe that my particular ideology is the correct one for everybody. I believe that it changes from circumstance to circumstance, the particular needs of different times, places, peoples, cultures. Personally, I feel very strongly about "free socialism" which I prefer to the term "anarchism" because anarchy is a vague word that is used or misused in the media alot.

HaC: It also seems that,within punk, anarchism is also misused alot. To me, anarchism at its base is a form of truly democratc social organization which guarantees personal freedom at the expense of people taking personal responsibility. The superficial punk version of anarchy is, like, Sid Vicious going "gimme my freedom, I'll do what I want—fuck you!"

T: Exactly...

HaC: ...which seems to me to not be very revolutionary at all, it seems to just be another part of the American individualistic approach to the world.

T: Most certainly. And that's why I like to use the term "free socialist" because... if someone were to say "I'm an anarchist", well, that could mean a zillion things and specifically, in this country, in this punk subculture, it seldom means anything positive. So many people seem to be caught up in this old Sex Pistols '77 type definition, which as you mentioned, is closer to libertarianism or nihilism actually.

HaC: I don't mean to be putting that down entirely because, for me, as a teenager, it was really liberating. Those situationist ideas that were embedded in the Sex Pistols thing were a really crucial catalyst in my personal political evolution—but it does seem to just a starting point and unfortunately for alot of people it seems to be the place that they get stuck...

T: For them, it's the end point, sad to say.

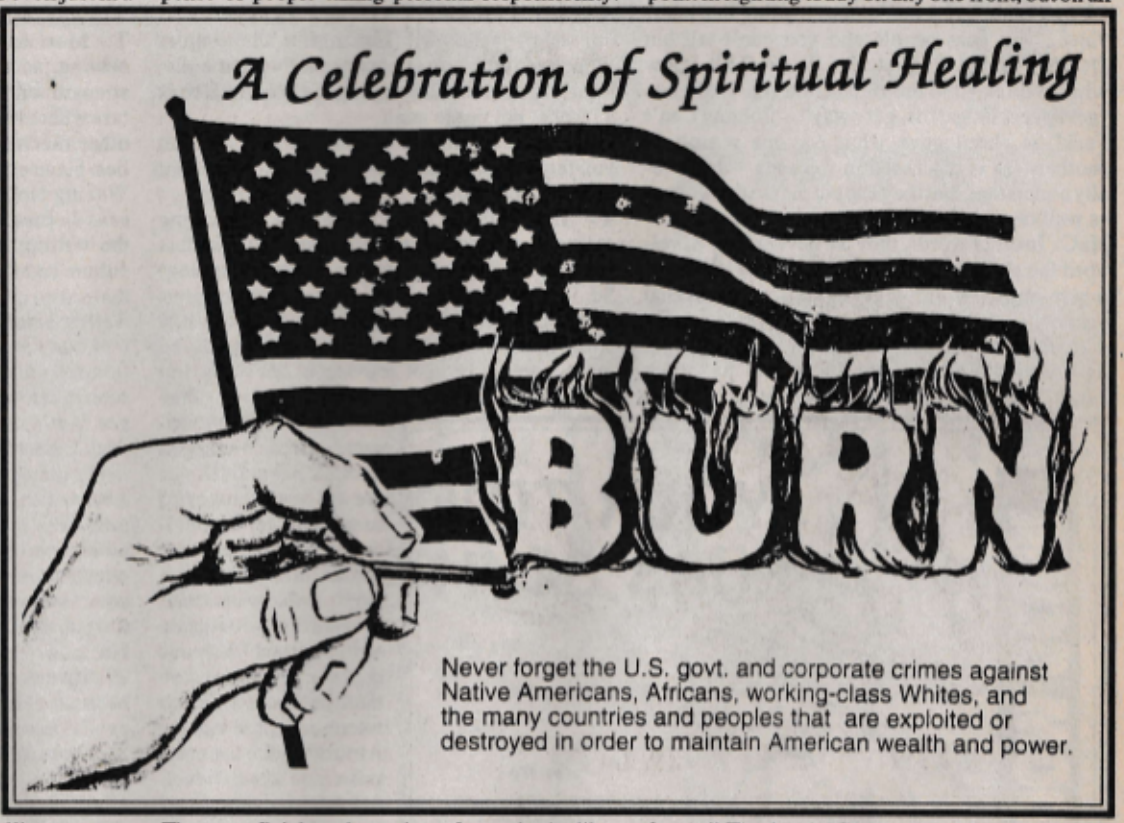
HaC: So what is the importance of your graphic approach? It seems that there is an important aesthetic to what you're doing that is as important as the lyrics or the musical form even... It's all of this put together and the way that it's presented, the stickers, the live performances, the disturbing sounds and modes of communication... How does that fit that into the whole concept for Kingdom Scum? Your slogan "A beautiful massage of creative sabotage" seems like it could be an apt description of what you're trying to do, not just musically but visually, like with the cop sticker... it's a piece of "cognitive dissonance"... its jarring, kind of funny but it's also a catalyst for thought.

T: I believe that we've got alot of fighting to do on all fronts. Like Malcolm X said "There's no point in fighting today on any one front, but on all fronts." That's what I believe and the graphics are part of it, I feel like... well, for one thing, it's not just about music. Music is very important but that's why I also believe in taking the music into new directions as well. Graphically... a band is their image, as well as their music, that's undeniable. The media is ours when we take it. We will not get it if we don't demand it. And we must grab it by the throat and use it towards our goals. Otherwise we're letting its potential pass us by... and Kingdom Scum's use of graphics is toward that end.

HaC: So, for you, it's another tool to accomplish the larger mission?

T: Exactly.

HaC: What kind of musical influences would you say that Kingdom Scum has? I thought I heard this old DC band 9353 in a



couple places, and the UK funk/punk/experimental band Pop Group... so, what influences do you have?

T: All sorts...I've never really listened to 9353, though. I guess that's the interesting thing, coming from a small town where there's not a whole lot of punk rockers—you end up in the beginning not really knowing "the rules"...

HaC: Fortunately! (laughing) I know exactly what you mean...

T: ...So I didn't know that to be "punk" you were only supposed to listen to punk rock. So I listened to anything that was different, that was good, that I enjoyed. So that meant Gothic, rap, punk, folk, industrial—everything, across the scale. I always was sad about the fact that most industrial, Gothic music and, to a large extent, rap music was not very political and that punk, on the converse, was not very experimental and adventurous. So I guess it was those direct influences that informed Kingdom Scum as well.

HaC: I wanted to ask you about a few of your songs... like "Johnny Can't Fuck". (laughing) Can you give us a glimmer of what that might be about?

T: OK,"Johnny Can't Fuck" is about perhaps 90% of the heterosexual males reading this interview... you pass people and you can't tell but they're "sexual illiterates". They don't know what to do beyond the rituals, the standard male "get up, get in, get off, get away". "Johnny Can't Fuck" is about guys who, for one reason or another—as is discussed in the song—don't really understand that they should please the woman as well or who don't care.

HaC: In other words, they've never really developed the skills to actually relate with a person in a give-and-take intimate context, where sexual connection can become perhaps the most intense mutual form of interaction?

T: Exactly! Well, for one thing, it's not just about sex, it's also about relationships, that guys have a hard time opening up, expressing compassion, they don't learn how to do that. And that's another important thing that Kingdom Scum is about. So to demonstrate that there are positive and powerful ways of expressing compassion, ways that are very constructive, that people seem to by-pass or ignore or not know that they exist. And the song is kind of like that, in that it's a brutal attack on this male clinging to ignorance, apathy and an unwillingness to communicate.



HaC: To me, one of your most striking songs is "Rabid Serenity", partly because of the way it mated the disturbing, changing rhythms and music to this really sweet vocal melodic line... kind of like "middle eastern/industrial" or something. What is it about?

T: "Rabid Serenity" is about the peace that we get out of our rage. Rage is what tears us out of what is confining us and that's when we find peace. We are taught to find peace by accepting cages and learning to like them. Christianity has been expert at telling us that. Most religions do this. So it's like a spiritual song, but doing the opposite of what most religions do, learning to deal with conflict. Because we don't solve the problems by neglecting them, avoiding them or denying them. And so it's a matter of accepting our anger, dealing with our anger with the situation directly. It's an uneasy peace, but that's life, right? It's better than a dishonest peace which is a facade, not peace at all.

HaC: It seems implicit in what you're saying that you feel that music is a very powerful instrument to reach into people's lives, to bring change...

T: Especially in the US because everything seems to revolve around entertainment. In this society, we'll entertain you to death! (laughing) So, in a way, I feel... I do this somewhat regretfully, my involvement with music. I mean, I enjoy it, but I'm dismayed that it seems to be the most powerful form of activism in this country at this point. Because it allows a person to have the most impact, the strongest form of connection to other people. 'Zines are another powerful form, but bands obviously get out there alot further.

HaC: It also seems that, in this society, there are so so many defense mechanisms that are built into each of us as we are schooled into the American/free enterprise/individualist ideology that it is awfully hard to penetrate those walls. In my own case, I've found that music is one of the instruments that can find a way through the cracks in that wall, touch deep inside of a person and spark something that is really... profoundly liberating.

T: Well, that's true too, that happened with me as well.

HaC: Another of your songs is called "Perpetually Waking Up" and... it seemed like part of what it was about was the idea that we should always be aspiring to challenge our world and challenge ourselves, to be forever striving for new levels of understanding.

T: Most definitely... to be continually self-renewing, as well as getting and giving, sharing strength with others. Because, in this death culture where we're so often taught to fuck over each other, that is where our strength, our power, really lies, in our connectedness to others. "Perpetually Waking Up" is most certainly about that as well as.... In particular, one of things that sparked off the writing of that song was seeing how this culture sedates people into a such a state of sleep that we go off on a mental vacation... Then when we come back, when we read the newspaper, we feel like "oh gee, gosh, look at all this information, my mind is so out of it, I've been living in this soap opera or video game or whatever TV world, gee I don't even know what's going on, I can't deal." We are so incredibly detached from what's really going on in the world that we're not even aware of the piles of lies that are being pumped out. We're not even in connection with the newspaper-information-lies, because we're still wrapped up in entertainment or one of the many other drugs that people are seduced by, whether it's physical, ideological or social.

HaC: Any last comments?

T: Always try to keep thinking, keep growing, because...t he life that you enslave may be your own. **Do something.** One of the big ideas with Kingdom Scum is that you're not going to be able to do everything exactly "right", so one of the big things is just to go and **do it**. There is no single "right" way, there are alot of possible ways. I think that this concept that there is a "right" way is really harmful. Because then we end up with alot of conflict between each other, over things that are completely trivial compared to what unites us. Whether it's anarchists fighting against communists or whoever... we just have to make the best of what we've got. No-one can stand up and say that "this is the fucking right way!" Work together, work with what you've got—*and do it right now.*

(**Kingdom Scum can be reached c/o Eerie Materials, PO Box 2627, Berkeley, CA 94702. The Delete The Elite compilation as well as Kingdom Scum's first CD/LP Golden Asshole Legacy and upcoming new releases are also available cheap from Eerie.)



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HeartattaCk
Hard core

• ISSUE #6, AUGUST 1995 •

PRESS RUN: Issue #6: 10,000 copies

DEADLINES: *HeartattaCk* is sort of a bi-monthly/quarterly magazine. The deadline for any particular issue is the first day of the next scheduled release date. The release months are as follows: February • May • June • August • **October** • December

ADVERTISING: Advertising is available on a first come first serve basis. All ads and payment needs to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition Records.

1/6 page	(2 1/2" x 5")	$35
1/3 page regular	(5" x 5")	$65
1/3 page long	(2 1/2" x 10")	$65
1/2 page regular	(7 1/2" x 5")	$100

CLASSIFIEDS: Classifieds are $3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only.

SUBSCRIPTIONS: *HaC* is basically free, but if you want an issue sent to you then send $1 in the United States, or $2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues are available at this rate as well. These are still available: #2, #3, #4, #5, & #7.

DISTRIBUTION: *HaC* costs 5¢ + postage, so if you are interested in getting copies for distribution then just send $5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned $5 or $10 will get you a lot of 'zines!

CONTRIBUTIONS: Almost all of the reviews in *HeartattaCk* are done by local people here in Goleta/Isla Vista/Santa Barbara. If you live in this area and are interested in doing either record or 'zine reviews then please talk to either Lisa or Kent at a show, come by the Ebullition Factory outlet located in sunny Goleta (find the address in the phone book), or give us a call on the telephone.

If you live somewhere else and you are interested in doing photography, interviews, or articles then just do it. Basically we will print anything that seems intelligent and relevant. If you want to get your contributions back then please include some stamps for return postage. Obviously we won't print everything but so far most of the stuff people have sent in has been printed. Every interview that has been printed so far was done by a non-*HaC* staff member.

Daisy accuses *HaC* of being boring and dry, which may be true, but if the hardcore scene is boring and dry and unable to contribute interesting articles and interviews then HaC will simply be a mirror of that boredom and lack of wit.

Seriously, if you feel that you have an interview or an article that should be printed in *HaC* then send it in. What could possibly be stopping you other than your own inability to move?!

No, Rob Fracisco was not kicked off *HaC*. He quit.

8 **COVER:** Orgg, bigger than he thinks.

THOUGHT PROCESS NUMBER ONE:

I want to make a couple of remarks, all of which are pretty much inspired by segments of columns that others wrote for this issue... which seems to be par for the course.

Community is this key word that gets thrown around a lot in the hardcore scene. Each of us holds a different ideal that we envision with respect to this concept of community, but ultimately it seems that we are all seeking to find "our community" in the hopes that this safe haven will save us from becoming a part of the mainstream society that we have been talking shit about for so long.

Aragorn points out very poignantly that a community must be multi-generational so that those members of the community that are younger can see a place for themselves in the long term. Currently this isn't the case. Sure there are some people that are older and that have been around for a long time, but generally by the time hardcore kids and punks are turning past twenty-five they are looking to escape the idealism and rebellion of punk and get into a nice, safe 9 to 5 existence.

Felix's praise of the early '80s rings hollow in my ears, because I don't feel like the hardcore from that period was any more effective than the hardcore of today. He talks about MDC, the Dead Kennedys, and Black Flag, but where are those people today? Most of them are making big bucks and most of them have sacrificed everything that made them great in the early '80s. When I saw the Dead Kennedys in 1985 they were already asking for a $1,000 guarantee, and Henry Rollins' success with MTV and bit parts in bad movies casts a pretty dim light on Black Flag's lasting effect on society, or even the very members of the band itself. The politics of punk rock in 1982, 1983, and 1984 really helped to shape my life and view points, but it didn't change the American political scene in the long run, at least not in the way anyone had hoped.

But the point I'm really trying to get at, is that those people from the early days are largely gone. I turned fifteen in the late summer of 1982 and when I discovered punk rock I felt pretty young. Most of the kids seemed older, and the politics of the community seemed incredibly important. I saw all of these people that were happy working shit jobs so that they could travel around the country in their bands spreading what I felt was the "truth" about our society and government. It seemed real to me then, and it seemed like something I could dedicate my life to. From then on I just wanted to be a punk. I was talking to a good friend the other day, one of the few friends I still know from my teenage years, and she remarked that she knew I would still be into punk when I turned thirty because that seemed to fit me.

Well I'll be twenty-eight when this issue comes out, and I am certainly not going anywhere (at least I hope not). But now when I go to shows I am usually the oldest person there. Where did all those older people go from the early '80s? In the end it didn't mean all that much, and I guess it doesn't mean all that much to all of the kids hanging around today. I've gotten pretty used to the rotation of generations. Year after year I've watched new kids discover punk rock just as I've watched the older kids dropping like flies on to the shit of society to become adults with adult lives. And I know that in a few years the vast majority of these new kids will be moving on, just as a whole new flock of younger kids are discovering hardcore. It is a never ending cycle of discovery and death.

Sometimes I get really confused because it seems like I should be moving on. At twenty-eight I am at the point where I should be getting married and having kids. I ought to have a mortgage under my belt and car payments and maybe a substantial credit card debt and a 9 to 5 that can keep me going financially. I shouldn't be hanging around with high school kids and living with nineteen and twenty-two year olds. But the bottom line is that I really do want to make my stand in this punk rock world. I don't want to work for the "man," and I don't want to become an adult like the rest of my peer group. I want to live the life. But I also don't want to find myself being alienated from my own community because of the fact that I'm the only "kid" at the show who is thirty-something.

Our community, if I dare to call it that, must find ways to

sustain people's interest and sense of belonging as they gather years. I don't care what topics are in vogue for lyrics these days. It doesn't matter whether kids are "fighting the man," or just talking about their fears and dreams because ultimately hardcore will not change a whole lot if it can't find ways to sustain the generations of older people. If every new wave of kids will eventually drop out on their way to the 9 to 5 then it doesn't really matter what their politics or eating habits or social codes are because ultimately those things will also be abandoned (though I'll be the first to argue that every person that was ever involved in hardcore will take a little bit of that with them until the day they die, which is a positive step).

I am here for the long term. That is a commitment I have made to myself. I don't plan on going anywhere. I realize this is going to get harder year after year, but I'm willing to face that pressure. I don't know if any of us are going to find any answers to these questions we keep asking, but I just hope that we are all here in five years asking the same questions and continuing the debate. I too am on the quest for that mythical community that we all seem to envision, but can never quiet find. My hunch is that it isn't hidden away waiting to be found, but that it is non-existent and needs to be created.

THOUGHT PROCESS NUMBER TWO:

Unity is dumb. I am tired of hearing about unity. There can be no unity within the punk scene or even in the smaller hardcore scene when so many different ideals and concepts are embraced by the various off-shoots that are often at odds with each other. Punk/hardcore is a diverse genera that includes a billion different ways of approaching the world. Some groups use violence, some use pacifism. Some are flesh eaters and some are vegan. Some are pro-choice, some are anti-abortion. Some believe in state control and some believe in no state. Some abstain from sex, some worship sex. Some are religious and some are anti-religion. Some are against queers, some are queer positive. Some believe in the pursuit of money and some are DIY to the core. Some like to beat each other on the dance floor, some like to head bob in peace. Some like to fuck themselves up on chemicals and some vehemently abstain from chemical use. Some are very political, some are apolitical. Some are conservative and some are liberal.

The diversity is amazing. The only thing that binds us all together is our belief in conflict. Argument is the one tool we all use. The More Than Music Festival illustrated that perfectly. No matter what your factional preference, most people were more than happy to get in arguments and shouting matches. That's what keeps hardcore interesting. Most people spend a lot of time avoiding conflict, but in the hardcore "community" conflict is sought out and relished.

But occasionally, people involved in this scene become disillusioned with this conflict and they start calling for unity and solidarity. At the More Than Music Festival there were a lot of people that became very upset over the fact that conflict was "ruining" the show, but the reality is that the conflict is the show. Hardcore is conflict. It is a bunch of confused people screaming, shouting, expressing their ideas, fears, and hopes. No one knows for sure that they are right, but only that they must speak their mind. Please don't let this need for unity stifle the voices of those seeking to find answers through conflict. Unity is a hollow word, and the only way this diverse scene can ever find true unity is if we abandon our ideas. Conformity is a necessity of unity.

I don't want unity. I want honesty. Those people that I call friends are willing to say that I'm full of shit, and they are able to stand up to me calling their shit. Respect and criticism go hand in hand. I can argue with you until I am blue in the face, but that doesn't mean I don't respect you. The only people I have no respect for are those that are afraid of conflict and thus avoid voicing opinions.

HeartattaCk was conceived out of anger and conflict with *MRR*. Ebullition is a vehicle for conflict and criticism. This isn't about unity it is about thinking.... and thinking leads to conflict.

Until next time, keep shouting... — kent/ebullition

HeartattaCk
Hard core

• ISSUE #6, AUGUST 1995 •

STORES: If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

TUNRED TWENTY-EIGHT THIS MONTH: Kent McClard
TURNED TWENTY THIS MONTH: Lisa Ogelsby
THE MERRY BAND: Brett Hall, Kristi Fults, John Isaacson, Sergio Robledo, Dannielle & Mike Arcidiacono, Koji, Ben, Chris Quiroz, Michael Ruehle, Ricky Reyes, Steve Quinlan, Daisy Rooks, Felix Von Havoc, Aragorn, Monique Lawton, Nate Wilson, Chris Jensen, Carsten Nebel, Leslie Kahan, Dain Blodorn and Shawn Scallen.

NET NEWS: *HeartattaCk* now has an address that you can write to with questions, comments, suggestions, and whatever else you want. I will be monitoring your email messages and will pass them on to Kent and the rest of the HaC staff. Please note this is not for Ebullition, so please do not write me asking about records and shit. I personally know that many of you are online, but for those of you who aren't, I will give a little rundown on how to tap into the cyber hardcore community out there. First of all, you need access to the net, some of you may have it through your schools and there are also private services that can get you on.

There are various mailing lists that you can subscribe to where you can communicate with hundreds of scene kids around the globe. Just send a subscription request to punk-list@cs.tut.fi to get on the punk oriented list, to sXe-L@cornell.edu to get on the straight-edge list, and LISTSERV@TEMPLEVM.BITNET to communicate and share info and recipes with other vegans. Some of these lists can get dull at times, but they are a good way to meet other kids and book shows with people all over. Speaking of shows, to find out what shows are coming up in some big U.S. cities(predominantly on the west coast) write to skoepke@violet.berkeley.edu and ask Steve to mail you his list. Also you may want to explore the various newsgroups on the net. how you get to them differs with each system. Here are some cool ones to explore: alt.punk.straight-edge, alt.punk.europe, alt.punk, alt.music.hardcore, alt.org.food-not-bombs. Lastly, there is IRC (inter-relay chat) where there are many people talking at once. This is an excellent place to meet others. Go to channels #sxe or #punk.

As you can see there are many places to explore on the net. Don't become too much of a geek because reality can be fun too! Write me if you have anything to add to this, like WWW pages or other sites! My address is the same as HaC's email address. Have fun! Dannielle netXgeek' ukermit1@mcl.ucsb.edu

HeartattaCk's email address: ukermit1@mcl.ucsb.edu

Make all checks or money orders payable to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:

HeartattaCk
PO BOX 848
GOLETA, CA 93116
phone (805) 964-6111 • fax (805) 964-2310

WORDS ON PAPER

Dear *HeartattaCk* readers...

It was only a few short months ago that Pourquoi Pus was opened in Lake Charles, Louisiana. Aimed at being a bastion of DIY music in a city that literally had nothing to offer anyone with even meager tastes, we entered the world in a bright and shining light: the Mayor herself had given us the big thumbs up, hailing us as an inspiration to Lake Charles youth. The reason? Because of our firm belief that if people were provided with an alcohol and drug-free environment that was actually fun, they would come. And they did. June 29th we opened with a killer show boasting Carbomb, Trigger Quintet, and Paingate, to a roaring and stoked crowd. Subsequent shows were equally packed and exciting. It seemed nothing could go wrong.

August 2nd, may it live in infamy, Pourquoi Pas experienced its first real taste of social reckoning when Lake Charles' finest stepped in to make their presence felt to the local DIY scene. Inept at law though they are, they found it necessary to shut down one of the fine and wonderful no-alcohol, all ages shows that PQP had made possible in this very drab land of unfriendlies. Naturally a lot of people are wondering why and how, so we're here to tell you straight exactly what happened...

So what happened?

Approximately 9:30 PM on August 2nd, several officers entered the premises on very sketchy grounds. Against several volunteers warnings not to enter the premises (on grounds that PQP is a private club, for members only, therefore making it necessary to secure a search warrant for any search of any kind). The officers entered the building and began digging through garbage cans, trash bags, and back rooms in search of the elusive "first prize" that would seize for them some infinite glory in the eyes of every decent citizen. Finally, it was found: a single beer can resting ever so silently on the floor in an upstairs bathroom. Finding this to be satisfactory for their purposes, they then called in the back-up. Before long, four cop carss arrived each with two Barney Fifes to secure further glory. An additional empty Budweiser 18 pack carton (no containers) was discovered in the trash. What was to be had was soon apparent...

Approximately 9:45 several of those in the know arrived on the scene to challenge the invaders to a duel of wits. Needless to say, the battle was fierce, but it was soon evident that the cops knew nothing about law. Despite pointing out that the police:

1) Had entered the premises without permission.

2) Had removed the evidence (one beer can) to a table downstairs before taking pictures of it (incorrect procedure for securing evidence).

3) Had asked PQP earlier that morning to clean up the next door parking lot, and that the beer can that had been found had been a remnant of aforementioned cleanup, as well as the carton.

4) That even if the evidence has not been from the cleanup, that PQP cannot be responsible for people sneaking alcohol into the building.

5) That the only alcohol even remotely near PQP (besides the nearby establishments) is that which is consumed in the Entergy parking lot. A problem has been phoned to the police several times, though nothing has ever been done about it (at least not promptly).

Needless to say, it did no good.

And now, as expected, the cops have developed several different accounts of what happened that night, all of them crooked. Included is one of the articles that appeared in a local paper, riddled with inaccuracies.

So at this point, it looks like the fight is heading to the courts. The bottom line is: We need help! Pourquoi Pas is dedicated to continuing all age, DIY shows in Lake Charles, but to do it we are going to have to hire a lawyer. We need donations of any amount and sort to help us in this fight. If you can send money, please do so. If you can write a letter, please do so. If you can reprint this in your own 'zine, please do it! Any and all help is appreciated!

Thanks!

All the members of Pourquoi Pas
Po Box 871
Sulphur, LA 70664-0871

Here is how the local newspaper in the area covered the story...

POLICE BEAT: "Local club is busted"

The club "Pourquoi Pas" at 721 Ryan Street was closed Wednesday after LCPD officers found alcoholic beverages and other evidence inside the club.

Officer Clint Thompson was patrolling the area when he observed several people running inside the club with beer.

Officer Thompson attempted to enter the club but people inside had locked the officer out.

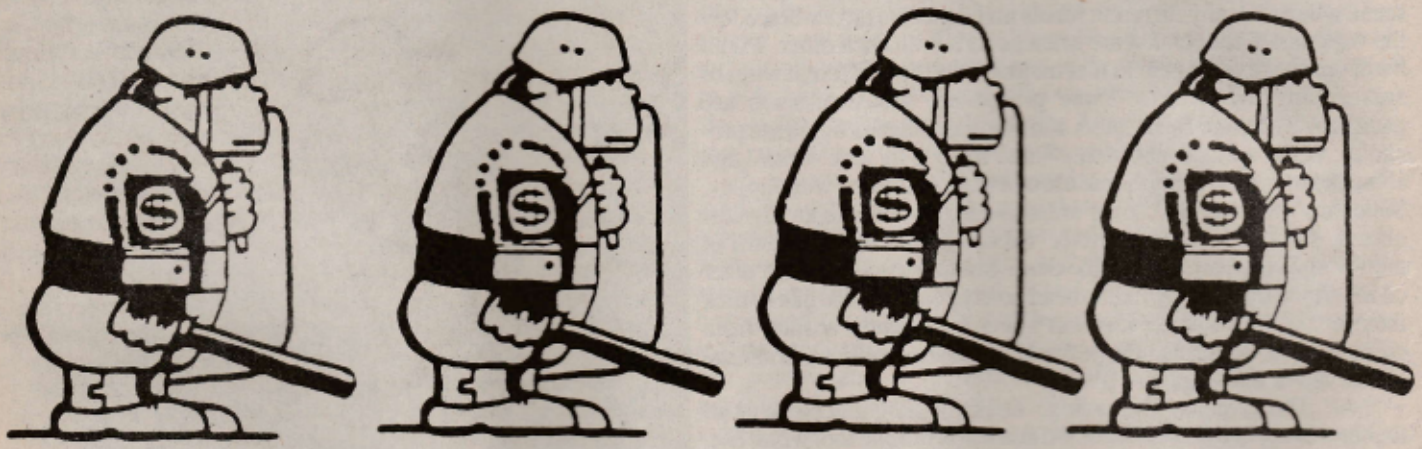
Other police officers were called to assist and managed to gain entry without force.

Inside, officers found evidence of beer being inside the club and advised the uncooperative club managers that they would have to close the club for the night.

The club does not posses an alcohol license and juveniles were present at the same time as the alcohol was.

One juvenile was arrested during the incident for possession of alcoholic beverage and released to his parents.

Who's story do you believe? Do the police make mistakes? Do they lie? Do they commit crimes to close down clubs or venues they don't like? Do the police frame people? Do the police cause riots? Or are the police out there to protect and serve? Are they there for you and me? Are they our friends on the street? That all depends on who you are. If you're part of the success story then sure the police are there for you,



but to those that live on the margins the police are a bad day just waiting to happen.
- Kent

2

Dear Chris Jensen/*HeartattaCk* #7 (or is that #6)

I too teach an "urban" or "inner city" (the current media terms which imply crime, poverty, violence, non-whiteness) Junior High/Middle School. Although I teach in a different city, Chris and myself and our students face similar challenges.

D.C. does not have an institutionalized tracking system. In times of frustration, I can sympathize with Chris' justification for tracking. But I do not agree with him that it is not realistically possible, considering the limited resources, to have heterogeneous grouping at this time.

Mixed availability grouping is an important part of teaching towards equity. The students themselves are a great resource. My classes are all mixed—from students who read on a second grade level to students who read on an eleventh grade level. Students are placed into learning groups of mixed ability, the students with the highest reading level are placed with students of the lowest reading level.

Every student has something to offer the group and, if effectively implemented, each student learns more. In heterogeneous groupings students learn real life skills like how to interact with people who are different from them and how people can demonstrate their intelligence in a variety of ways. Often underachievers, when paired with overachievers, will rise to meet higher expectations. As an overachiever myself, I understand the frustration that comes from feeling slowed down by a group member, but I think that that kind of individualism and self-interest are worth critiquing, right Chris?

Ultimately, Chris and I agree that all students should be given the opportunity to receive a quality education. From my experience, heterogeneous grouping can work right now in any school system. When are there going to be enough "resources" to break down the hierarchy? I'm not holding my breath.

Dara/1725 Irving St. NW/Washington, DC 20010

3

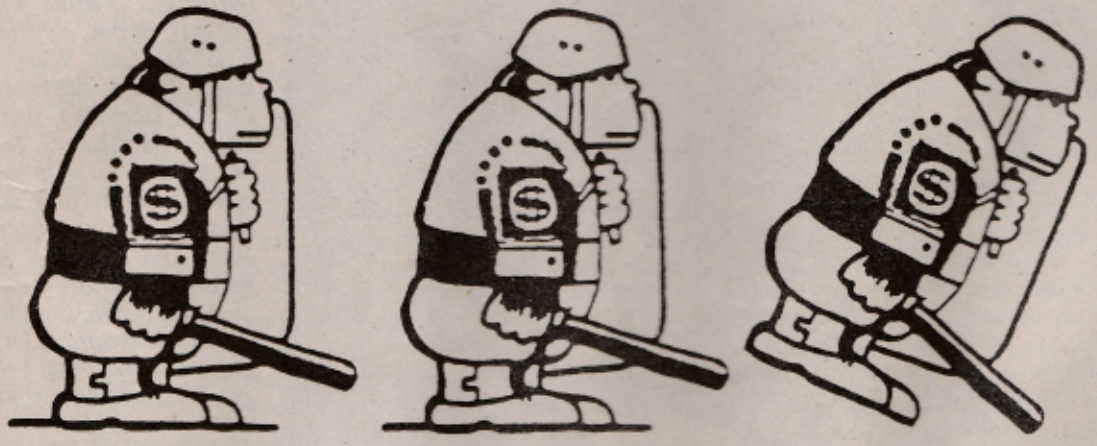
Kent,

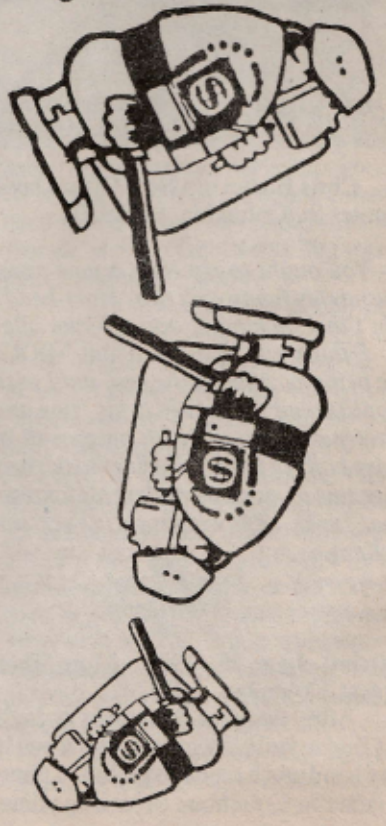
This is in response to Nate from Monster X's letter in *HaC* #7. I have no affiliation to *Maximum Rock'n'Roll*, nor do I wish to champion all of its exploits. I do, however, wish to counter some of Nate's arguments against said fanzine. First of all, Nate, let me say that it does seem you were treated a bit unfairly. This treatment, however, cannot be labeled censorship. It is somewhat inappropriate to use this word in relation to Tim's giving you a hard time over your ad. To call this censorship would mean that we are collectively as a human race committing acts of censorship every minute simply by choosing what we look at, read, or listen to. It has been said before by others much more prolific than I: "It's Tim's 'zine, he can do what he wants." This is true. He rightfully has that choice.

If *MRR* is seen as some kind of "bible" or "monopoly holder" on the scene, it's only because of people like you keeping hold of that mentality. s far as *MRR* having some sort of obligation to over all facets of the punk scene, I could show you stacks of shitty records that I bought because they got a good review in *Maximum*. That was from the days when the mag was much more shall we say "diverse" in their review policies.

Tim doesn't think he runs the scene, he thinks he runs a 'zine... and that 'zine should have an area of coverage relative to the editor's tastes. Think about it. He certainly hasn't made a popular decision in the narrowing *MRR*'s focus. He certainly didn't do it to increase sales or readership. If anything, this decision has caused more people to stop reading the damn thing and continuously bad mouth it. There are better reasons to criticize a fanzine than because they were cautious about running your ad. Hell, I could talk a whole load of shit if I wanted seeing as how they've given shitty reviews to all the records I've done. But perhaps that means I just put out shitty records. My feelings aren't hurt. They've just refused to review one of my band's records on the basis of it being too metal. That doesn't bother me either. Once again, it's Tim's 'zine.

Now, let me get to the point. I'm not sure if Tim was aware of what his policies were going to cause to happen in el mundo punk or not, but if he was I give him hella credit. Here's the lowdown. Too much attention is focused on *MRR* as a "bible" of punk rock. Tim narrows *MRR*'s field of coverage. Lazy-ass punk rockers get pissed off and start their own 'zines. Really good 'zines like *HeartattaCk* and *Punk Planet* are begun and distribution networks are built. The punk underground is stronger now than ever. Compare 1995 with 1990 and you'll see how much *MRR*'s policy change has bettered the state of the Punk Rock Nation. So quit bitching about censorship and continue to support all of the hard working 'zinesters and scenesters in the land of punk-dom.



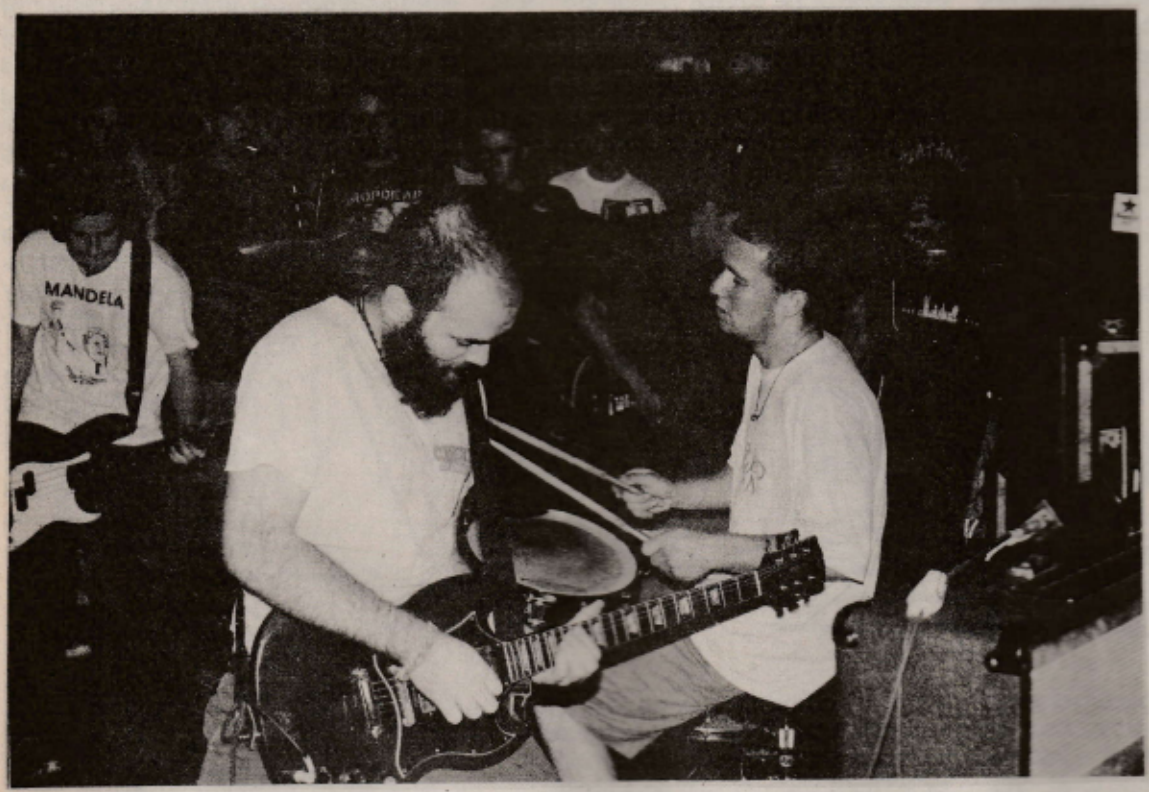


sixteen bullets

I wish I had been much more of an asshole in this letter, but I didn't want to seem like I was trying to tear Nate a new anus. My anger is directed at not one person, but hundreds of whining babies who can't see the god-dammed good in anything. You can never accomplish a single thing till you know who your enemies are.

P.S. Kent, I know punk is about breaking the rules of the status-quo, but how about a *HeartattaCk* mast-head at the top of the cover so you can tell what 'zine it is when it's gathering dust in a magazine rack. Other than that I think you have a very fine fanzine and it's obvious that a lot of hard work goes into it. Cheers!

photo by Matt Average



Chris Bickel c/o New Clear Days/
919 Sumter St./Columbia, SC 29201

Chris - You ought to rip Nate a new anus. He'd be mighty funny with two. Mast-head? Wouldn't that be kind of boring issue after issue? I think you're right about MRR*'s change being positive in the end, but I wish Tim would admit that* MRR *is* his *'zine and stop pretending that it is an outgrowth of collective body of punks. He likes to portray the magazine as much more than his fanzine. And that stinks. But whatever... Fuck shit up. — Kent*

4

Sunday, June 25, 1995 More Than Music fest, Columbus, OH

After the cancellation of today's show, I find myself at Kinko's with a pen in my hand and a lot on my mind. I guess I came to Columbus expecting something different. After last night's chaos - first the Chokehold incident and then the break-in, I find myself feeling very disillusioned and very disappointed. More Than Music - To me, this title implied the presence of concepts like unity, friendship, interaction, and communication. With the exception of several individuals, my smiles, words, and attempts to reach out were met with coldness and apathy. I gave away over 50 'zines and received absolutely no response - comments, criticism, nothing. Though some of the bands did indeed give exceptional performances, I can't help but remember the flier I looked at prior to the festival. I recall it saying something like "an attempt to piece things together." Have we managed to do that? Or have we only succeeded in widening the chasm? So many divisions exist, so many rivalries - sXe vs drunk-punk, vegans vs carnivores, pro-life vs pro-choice - that we forget the people behind the politics. Perhaps it's only me - perhaps it's all in my head, but I feel lonelier here - amongst those who pride themselves as being more aware and less judgmental than most - than I have in a long, long time. After approaching dozens of people and attempting conversations, I have almost given up in resignation. Does anyone here feel as I do? Isolated, detached, number-like? I see the hundreds of faces and know that so much beauty lies beneath them, within them. But how can we expect to share that warmth if we keep to ourselves, only associating with those we already know? Does anyone echo my feelings, or am I alone in my thoughts. Today I went downtown, to the comfest, and engaged in conversations with several strangers. Why has this not occurred more often here? Our vulnerability, to surrender the security that comes with detachment? Or are we strong enough to come together and show society that hardcore is not a mere musical genre but a way of aspiring to something better? Communicate! Reach out! Speak!

Erin McWilliams/Hemoglobin 'zine/269 Horseshoe Road/trooper, PA 19403.

Erin - Personally, I found the More Then Music Festival to be great. I witnessed tons of arguments and disputes, which is the fundamental base of hardcore. Arguments and hate and shouting and yelling are what made this music exist. Conflict is the mainstay of hardcore. People were arguing about abortion, Krishna, Star Wars *vs* Blade Runner, *abstinence vs. sex, slamming, and a billion other things... Sure people don't go up to complete strangers and start meaningful conversations every five minutes, but hardcore kids are mostly alienated youth who often feel real awkward in large groups. I know that I still get intimidated around more than a handful of people at once. I think the More Than Music Festival was a big success. Look it even inspired you to express yourself, and me to reply. I hope there will be another next year. I'll be there. Maybe we can argue. — Kent*

5

Hello Felix, *HeartattaCk*, and the two or three others who find this interesting.

This is 562-65-8866 counter-responding to your response to my original column. If I understand your position correctly it is; there is no difference between democrats/republicans, liberal/conservative, individual politicians, and political parties as a whole, therefor all acts of voting are all power to the state. "Whichever party you vote for you get 'the system'." This is your position, yes? First, I refute your premise and conclusion, but much more importantly, your argument doesn't fundamentally address the point I was trying to make.

Seen from the distance of Omicron Ceti IV there is no difference between North America and South America (this is meta-

phor). It depends on how far out there you are. I'm paraphrasing L. Livermore, who was paraphrasing someone else, while the difference in the position between two candidates may not seem like much, the space between two opposing candidates is generally the space people have to live in. While it may not make for ideological purity, most people are much more concerned with whether or not they'll have a job, can buy food, will be able to get an abortion, etc. which are the differences between politicians. I've been around for the same presidents you have, and while I can't claim to remember Nixon and Ford, I can say fairly, that, yeah, there was a difference between Carter and Reagan, at very least reflected in the military budget (just as an easy example). Same is true of Bush/Clinton. I think Bill is a weenie (at best), but there are never the less significant differences in how he operates versus how Bush did. Call me 'statist' if you like but I believe national health care is a good thing. Check two similar incidents in the juxtaposed administrations; Haiti and Panama. Both were nothing more than dumping no longer expedient political allies, but Bush let the military run amok with live ammunition, whilst Clinton didn't. I'd rather have been a civilian in Port-Au-Prince than Panama City, and you? There are plenty more examples, but this really isn't the lynch pin of my argument, and in fact, generally, I'll concede that presidents are not immediately relevant, but primarily because they are not as immediately effectable. To this end, in '88 I voted for myself, and in '92 for some black woman who was pushing eco-issues and animal rights. However, congressional, and state elections are relevant, because it's usually a matter of a few thousand people one way or the other. Example for twenty years my area had a "fund El Salvador's military, abortion is murder, oil corporations are a good thing" representative elected all over a few thousand votes, and has had local elections for mayor and city council members win or lose by as few votes as I have fingers, where it was a world of difference between the two candidates. I am not attempting to say that democrat/liberals are a good thing in and of themselves so much as that claiming there's no difference between them and the minions of the religious right is comedic. It's not a case of a boot on yer neck one way or another, so much as a boot or a birkenstock, and call me crazy, I'll take the birkenstock (NOT over being free from oppression altogether, which is the only really acceptable situation, a point I imagine we agree upon). But there is a difference, and claiming otherwise just comes off stupid.

Second, "the government always wins" point. OK, I've spent the last week or two collecting signatures for a ballot issue that would require all oil refinery/pumping/construction etc. done in Santa Barbara county to be approved by ballot measure rather than approved by the board of supervisors, or the coastal commission, or a committee in Sacramento (this is, incidentally, a big deal in SB county, [the *HeartattaCk* empire's base of operations] because the Mobil corporation is trying to build a 17 story refinery here). It's an attempt to stop corporate exploitation and subsequent government corruption. It's an act of local control. And it's 100% about voting. Explain to me again how this is making the government monolithic and all powerful?

Which is basically my original point which I don't think you addressed: Voting is simply a means of accomplishing things. Just like violence, excuse me, 'direct action' which almost no anarchist opposes, and last time I checked "These punks will fight, these dogs will bite" wasn't about pacifism. In the same way that people like to claim 'voting justifies the system' so do food stamps, but I've seen more than a few people in Mob 47 shirts purchase with paper. It's a means to an end, and I believe we have the same, or very similar ends (call me statist all you like, but I'm still keeping my CNT flag on my wall). And while I have no illusion that voting in and of itself will change everything, it can be useful, and that not taking advantage of it is just stupid.

Since this probably isn't something that concerns the average *HaC* reader, it probably doesn't matter if we ever agree, or break out of this north and south going zax routine, but at least we do agree on something else. NOTA are a fine band. I would sooner choke on my own shit than part with my copy of Toy Soldiers (or Moscow or the LP).

PAPER AND INK

HaC 6

Ben here from San Diego, "Amerikkka's Swinest Pity." Is it just me or are other people noticing that the majority of newer hardcore bands are getting less and less political? Lately most of the lyrics I've read deal with emotions on a very abstract, artsy and indirect level, especially with the premiere "emo-core" bands. Sure the music is often heartfelt, innovative, emotionally honest and on occasion even incredible, but what ever happened to sending a message for change and feeding the revolutionary fire?!? Have bands just stopped giving a fuck about standing up against the man and the rest of the oppressors? Admitted there are still a handful of awesomely political bands dedicated to making a change, who continue to inspire and motivate more and more people everyday to fight for what they believe in. But it seems that the most popular and well received music in the *HaC* hardcore community remains the bands with the modern, thrashy, emo sound, a genera who's member's lyrics usually aren't very political. I really love a lot of these modern sounding bands but I haven't forgotten that change is still desperately needed and feel that educating people leads to activating them to get off their emo encrusted asses and throw down. It really doesn't matter if the ideas are old as long as they're presented in a new way. Besides the younger kids and new comers to the movement may not have heard or had much exposure to the rebellious ideals of old, and the fact still remains that nothing's really changed.

For example, just recently down here in sunny San Diego a local man broke into the National Guard Armory, stole a tank and started driving it down the streets and highways reeking continuous havoc for what is guestimated to be about fifteen miles, until the tank finally stalled. When it did, local police (America's Finest) took the opportunity to swarm the tank. When they got up on top of it and found the hatch to the turret (entrance to the tank and its controls) locked, they proceeded to man-handle it until they finally broke it open. Driver exposed, the bovine were able to point their guns (penis extensions for men who feel inadequate) at him and demanded that he put his hands over his head. When the man didn't comply immediately, one of the pig headed swine shot the unarmed, unthreatening man in the neck, fatally wounding him. He died some hours later, robbed of the chance to let the public and his supporters know what really happened. The snout having pork product that shot him excused his actions claiming that the driver had tried to start the tank up again and had he succeeded would've endangered the lives of the officers and other innocent civilians, even though the man hadn't injured anyone during his whole drive. Of course the rest of the bacon corroborated the one that shot's story and commended his "heroic" act, but I feel the killing was unwarranted and unnecessary.

I know pigs carry tazers, stun guns, and tear gas so why weren't any of these methods used in apprehending the murder victim? I think the murder was a pride issue carried out by a macho patriotic, trigger-happy jock with a hero complex who desired recognition from the National Guard and those superior to him for stopping this "dangerous lunatic" who made fools out of them all. No one steals, fucks with or actively questions the integrity or authority of the San Diego National Guard or Police and gets away with it. They made an example out of "tank man" by just executing him. Yet another instance of a fucking pig taking on the role of judge and jury.

Needless to say this event outraged me, woke me up and reminded me

that none of us are free from oppression or anything else, and none of us really have any rights. If the pigs or government want to be right, we're wrong. We even have to get the government's permission if we want to sue them for violating our rights. What can be done?!? Well, for starters, I think bands should try and make people more aware of the problems and remind the people who once knew but conveniently put the problem on the back burner. Help put another log on the revolutionary fire and remember that knowledge is power. Understanding is strength, compassion is crucial and change must come. Also, I hope this letter doesn't sound too biased against the police, it's just that every pig I've met disgusts me in one way or another, making it extremely easy to slag them all. But Charles Maggio's dad sounds pretty cool and compassionate so I urge people to keep an open mind when approached by a cop because even if they turn out to be mud caked, trough wallowing, shit and donut eating slabs of ham, there's always time to spit on them later. If anyone would like to speak further about this or anything else, please write.

Ben Katz/5249 Stone Ct./San Diego, CA 92115-1122



photo by CQ

econochrist

Ben, I think your letter brings up a few good points... the biggest being how easy it is to simplify an event. If you asked me what I thought would happen to you if you stole a military tank and started driving around the streets of San Diego I would reply, "You'll get killed." It comes as no surprise that the "tank man" ended up dead. I'm sure the police were terrified and completely emotionally charged while standing on top of a tank trying to reason with a man they didn't know anything about and probably assumed was half mad. If you were armed and put in their place you would probably have killed the "tank man." Sure that doesn't make it right, but my point is only that we live in a confusing and complicated world, and easy answers there aren't. The police are human beings and they have the same emotions that we all have. I doubt if I would behave much better if placed in a position of power with violence as my main method to resolve problems. The issue of police brutality and police oppression cannot be resolved by attacking the officers themselves, but only by looking at the social structure that creates an occupation based around the use of violence.

Furthermore everything in life is political. Our emotions and how we handle them in public is a political issue just as crucial as police behavior. After all, if violence was not a socially acceptable emotional response to problem resolution then the police wouldn't be armed to the teeth with weapons and tools of pain.

Everything is political. Don't reduce politics to the level of governments and laws. There is a lot more to it then that. How we interact, what we eat, how we spend our money, and a million other seemingly non-political decisions are some of the most important political choices that any of us face. In today's world most of us have been stripped of any real political power, at least in terms of governments and the legislation they rule over, but we are all still in control of our day to day acts of living. In my mind hardcore is more political today then it was many years ago because more and more people are considering the real world politics of life rather than writing mindless lyrics about how war sucks and bombs are bad. Sure war sucks and weapons of destruction are horrible things, but what can most of us do about them? Not much.

If we want to change the world then we have to change ourselves. The personal is the political. This of course doesn't mean that we shouldn't be concerned about the bullshit that those in power are trying to shove down our throats, but only that you shouldn't underestimate the power of simple day to day politics of life.
— Kent

PHOOD

Oops, wait, flying toasters, there: much better. *HaC* due at the printers tomorrow, no food column then, good thing too: nothing worth writing about this time. Could've just stole something from some cookbook like usual. Naw, just won't bother. Ring, ring: shit, the phone. Let it ring enough, they'll just go away. Two rings, four rings, ten rings: not giving up, are they? What the fuck: I'll answer:

-Brett? Knew you'd be home, its not like you ever do anything 'cept sit around there.
- yeah, whatever. What'd you want Kent?
- I need some filler for *HaC*. Do a phood column. I need it in an hour.
- OK, but don't expect anything wonderful.
- It's not like you've ever given me any reason to expect that before. Click.

Shit: phood. No, I guess it's the other way around. Food then shit. Where is that copy of *Bark and Grass*? No: wait. Call it shit sandwich. Yes: shit sandwiches for the masses. Do the Earl of sandwich proud. Need some bread, and some lettuce and vegies. Already got the soy mayo and vegie bacon bits. Off to the store then. Probably have to contend with the *Forest Gumps* of the college set on the way. Life is like a box of beer commercials. Damn hippie music in the Co-op too. Oh well: what can you do? Got the bread, got some lettuce, tomato, green peppers, carrot as well. Could have got some cucumber or zucchini or something. Don't want to turn this into a real shit sandwich though. Chop the tomato and green pepper, tomato becomes disks as green pepper becomes rings. Shred the carrot: good thing I've got a cheese grater. All the while I've been toasting the bread, and washed a few pieces of lettuce first. Smell the bread in the toaster, almost ready. Got out the soy mayo and bits. Ding: toast ready. Spread the mayo, both slices, good and thick. Now the lettuce: add a bit more crispiness. Next the tomatoes: beefing things up a bit. Needs to be more crisp: add the green peppers. Now some sweetness via the carrot and the bits for a burst of flavor. Top piece of bread, cut and eat. — Brett Hall

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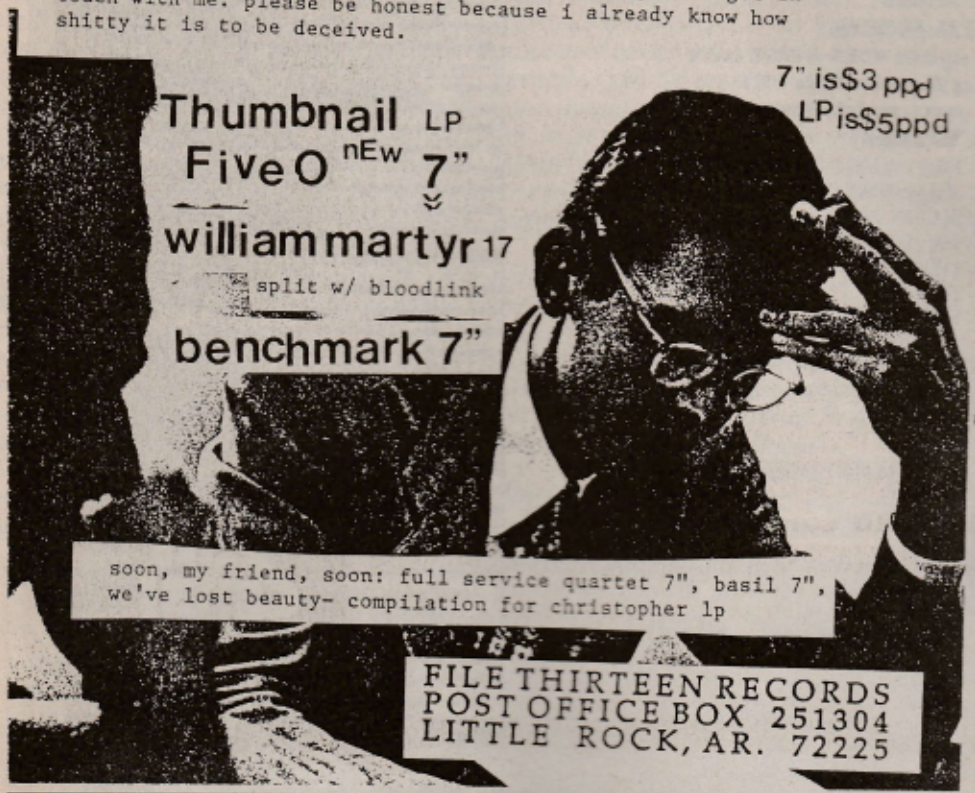
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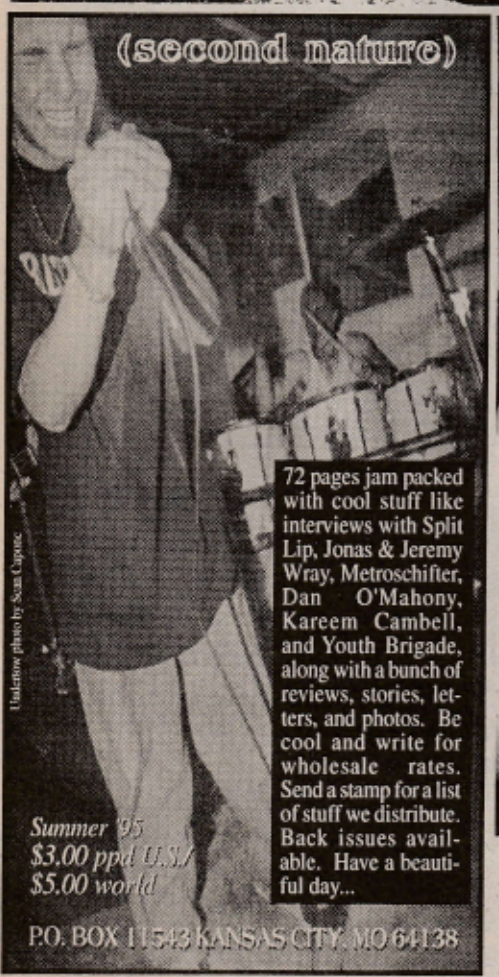
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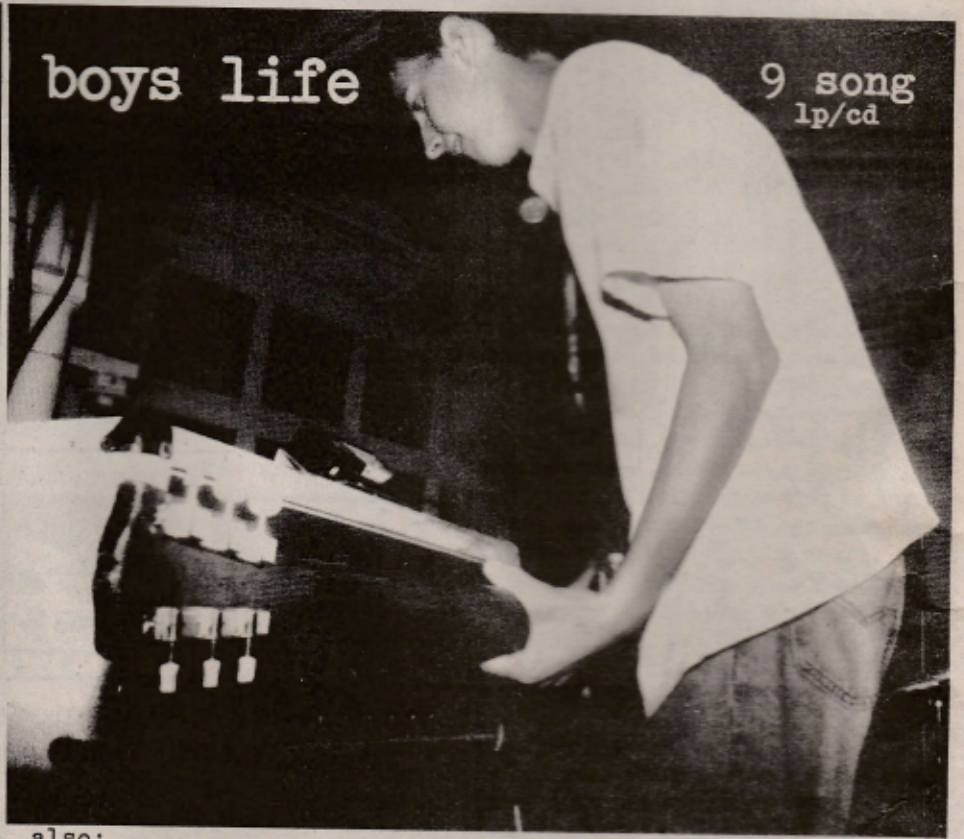
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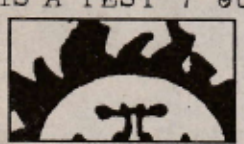
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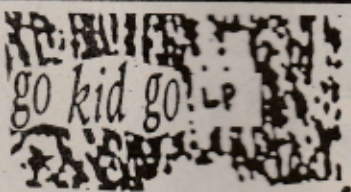
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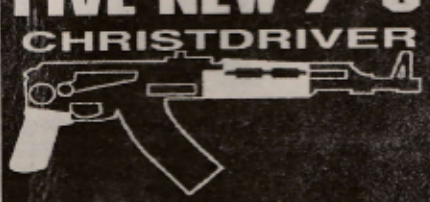
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RECORD

AMERICAN DEVIL • Not My Son 7"
Imagine what would happen if the folks from Cringer started a rock band, that's this 7". It wasn't that bad a t first, but the lyrics and originality went down soon. Even Lance can write better songs. LO (PO Box 2112/ Denton, TX 76202-2112)

ANARCRUST • 7"
This is almost crusty. But seriously, the vocals throw this off for me, I'm fond of the music, it works, but the vocal style is not of that same style. The name Anarcrust seems very misleading to me, these guys are about as crusty as Judas Priest. This is way metallic, with some cheesy sing-a-long lyrics. I guess Biohazzard is influencing everyone nowadays. NW (PO Box 56523/3007 EA Rotterdam/Netherlands)

ANARCRUST • Smooth As A Motherfucker CD
This band is pretty good, really tight metallic music with lots of different parts. The recording is from a concert and sounds good, they play a nice version of Crucifix's "Annihilation." The singer sounds funny, Sky said he sounds like if Arnold Shwartzeneggar started singing for an anarcho punk band. DB (World Wide Distribution/Po box 1024/3300 BA Dordrecht/ The Netherlands)

AFTERSHOCK • 7"
It started out heavy then it whimpered out into Into Another, then into a double bass fury. Nothing special, but it picked up. I don't know man, its got good and boring parts. "Sounds like Growing Movement or Sheer Terror. This sound is really popular in Germany," says Bauer from Dead Beat. Satan Edge and Anton LaVey. CQ (666 XXX/99 Reservoir Rd./ Westhampton, MA 01027)

AZURE • Misunderstood 7"
Pleasant music played with lots of moments of drifting silence, coupled with harsh, strained vocal work, and then *BAM* they explode into something a lot more brutal and driving, and then they'll drop back and glide a bit. Nice packaging with some stuff in German and some in English. Powerful in it's own way. KM (Honesty Records/Ziolkowskistr. 9-63/39126 Mugdeburg/Germany)

AGENT 94 • LP
Agent 94 were around for a fucking long time. They were pretty much an Isla Vista/Goleta phenomenon, though they did get out of town some. They played a million parties, breathed fire, broke up fights, and opened for big name acts down in Santa Barbara. Their sound was pure hardcore punk circa 1984 (with the addition of some metal solos) and their lyrics were political and well written. This is their final release, and they can all move on being proud of this LP because it is pretty damn good. KM ($5 to Reality Control?/5970 Birch #2/Carpinteria, CA 93013)

ANTI-FLAG • Kill Kill Kill 7"
With a sound reminiscent of early Naked Raygun, Anti-Flag put together some real fine tunes that utilize melody in the spirit of punk. Real catchy up-beat punk stuff. There is also a fun little Oi! song thrown in for fun. Lyrics about punk and society. Enjoyable. KM (Selfserv/PO BOX 71266/Pittsburgh, PA 15213)

ANASARCA • 7"
Deep in the Rorschach/Merel vein, this band also manages to dish up a lot of emo. So well done, this sound doesn't even seem old. Anasarca pays a lot of attention to detail and variety, much like Age. Totally radical. JI (Yuletide/444 Gail Dr./Nazareth, PA 18064-9223)

ANGERHOUSE • This Is Not Rock And Roll 7"x2
With a name like Angerhouse you'd expect that these cats would be fucking some shit up! Well, not quite. The sound is mosh with a bit of metal, but lacking the heaviness necessary to back up the name. Still the music is pretty good, and the lyrics are well intended. With a better production and more power then this would be ANGERHOUSE and not just some okay sounding band. KM ($4 to Mustard Music/PO Box 581245/Mpls., MN 55406)

AFTER MATH • 7"
Here we have a basic crusty/metal band with medieval-style lyrics that Iron Maiden fans can truly appreciate: "The king sat upon his throne counting out his gold, safe inside his castle that kept him from the cold." Not that I have anything against kings, queens, and guillotines, but the predictable changes, flat recording quality, and monotonous troll vocals leave me feeling flogged. I'm sure there's room for this record in someone's crusty collection, but i'd prefer to introduce these guys to the renaissance pleasure fair and let them dance the merry day away. The End. BEN (Wicked Witch Records/P.O. Box 3835/1001 AD Amsterdam/ The Netherlands)

BACKLASH • No Reason Why Not CD
I didn't know B-Real from Cypress Hill was in a hardcore band! Backlash are tough and tight New York style music with nasal hip-hop style vocals. The excellent sound quality on this recording and "knife in my back" lyrics are definitely the standout here. Backlash is not really my scene, but I'll bet that there's plenty of folks who enjoy their music, and if you practice your kickboxing moves to this CD, you're sure to be the hit of the pit at the next show! BEN (Separation Records/ 16 Simpson Court/Bergenfield, NJ 07621)

BOILERMAKER • Watercourse CD
Ahhh. Mix slow methodical songs with smooth base lines and a slightly strained melodious voice. Toss in a pinch of intensity, simmer, and voila! We have the recipe for Boilermaker... and what a tasty morsel it is. I highly recommend serving it at all your musical functions, preferably in a light cream sauce garnished with pimento and chives. Yummy! BEN (Goldenrod Records/3770 Tansy St./San Diego, CA 92121)

BURNING DEFEAT • Singlin' Out The Aims 7"
This one definitely has a straight edge sound, but hey, don't stop reading! It's not as slick as all those other records that just pass by without leaving any impact. Burning Defeat combines the more metally parts with some melodic and even emoish parts without making it sound cheesy. A very pleasant listening! CN (Green Records/Via Falloppio/38 Padova/Italy)

BUBBLEGUM CRASH! • 7"
There are two songs here and one of them is a Beatle's song. Bad rock. Pure and simple. KM (Behemoth/PO Box 874/Lindenhurst, NY 11757-0874)

BOYS LIFE • 12"
Boys Life present the listener with a pleasing spectrum of dynamics that leaps from a murmur barely audible to the human ear into a volcanic frenzy that will arouse aural sensations that you barely knew existed. Mark Trombino's (Drive Like Jehu and Aminiature) production is excellent, but, just for the record, this LP doesn't even touch their live performance; simply amazing. BEN (Crank!/1223 Wilshire Blvd./No. 173/Santa Monica. CA 90403)

BADGER • Unhappy Life... 7"
Finally! A good poppy punk record to review, it seemed I ate a thousand bad apples of pop punk records. Powerful, good fucking vocals, great goddamn guitar. I just saw them and they were rad live too! No comparisons, just good goddamn music, ok? Viva Badger! CQ (Abridged Records/PO Box 1888/Clute, TX 77531-1888)

BROWN LOBSTER TANK • Static 7"
Very poppy, upbeat, harmonic. Standard sound and yet kind of interesting, it's just got a widespread appeal sound, you know? Not that that is bad. Oh yeah, don't let the name turn you away. I like pop-punk you know, but it doesn't have the elements of what I'm used to hearing, which is good, but it's still lacking something. Did I make any sense? CQ (Dr. Strange/PO Box 7000-117/Alta Loma, CA 91701)

BART'S REVENGE • Straight From Your Mind 7"
Pretty much straight forward hardcore, to me it sounds a little like Sick Of It All. Music is fast then mid-tempo, pissed vocals, breaks in every song. Definitely worth checking out. Quality is good. Packaging is good. A very good release from Defiance Records of Germany. It actually has six songs so if you are used to getting a 7" with 2 songs, this is like getting three. What a deal. RR (Defiance Records/Triftweg 64/34376 Immenhausen/Germany)

BIPPY • 7"
Ugh. More bad punk rock. Sometimes I don't think I have the strength to carry on. BEN (Bippy Records/154 North Dr./Buffalo, NY 14226)

BREAKWATER • 7"
Mixed feelings, yeah. On one hand, it's very good, slow, pissed off hardcore. The sound quality is good, but it's all been done before. I've heard great things about this band, but it's not really my thing. I might just be in a bad mood, again this is only my opinion. Who knows they might be he next big thing. RR (Static Records/331 Hamilton Ave./Princeton, NJ 08540)

BROTHER INFERIOR • Bound And Gaged 7"
Nice surprise, a more punk version of Seein' Red. Though the music does have (not too much) melody, it stays straightforward and the vocals fit in pretty well. If you're into political punkcore this might be something for you. CN ($3 to Sensual Underground Ministries/ 404 E 12th St. #1/Tulsa, OK 74120)

BLIND NINE • Hide Yourself 7"
Basic punk stuff from New Mexico. Jangle, jangle and kinda melodic, with singing that isn't quite right. A little snotty but kind of tame at the same time. Lyrics are probably sort of political, but I can't make much out and there aren't any lyrics printed. 1, 2, 3, 4, go... KM (Blind Nine/2130 Coal Pl. SE/Albuquerque, NM 87106)

BLEED • A Bully Complex 12"
Whether you're into Bleed or not, you have to admit they are doing their own thing. Two vocalists, music that alternates between really fast and really slow tempos, combined with thoughtful lyrics and good musicianship. They move from the harsh to the beautiful with ease and precision. Personally, I think Bleed are quite amazing. Their sound is refreshing and unique. I'll wear the grooves out on my copy. KM (Sound Track/9 E. Chestnut St./Bordentown, NJ 08505-2024)

***HeartattaCk* will review all records and CDs that are sent in for review regardless of musical style. However, we will not review any record or CD that has a UPC bar code or UPC bar code sticker on it, and we will not review any record that is financed by one of the so called independent giants; as in Dutch East India, Caroline, Cargo, Helter Skelter, etc... If your record company is financed or owned by a larger company then we will probably not review your records or CDs. We are only interested in supporting the underground do-it-yourself scene, and it is our opinion that UPC codes**

REVIEWS

BIG COMB • 7"
Yeah, the gimmick is real apparent. This baby comes with a real big red comb. Weird. But when we put that gimmick aside what are we left with? Solid punk rock. Kinda grungy. Not as quirky as I expected from Too Many Records, but rather more rock. Okay. KM (Too Many Records/PO Box 1222/Spokane, WA 99210)

BROTHERHOOD • As Thick As Blood CD
This is the repressing of the LP on CD. Nothing new. But damn, Brotherhood were one of the best bands from this time period, and they still stand up today. The music is powerful, without being metal (what a relief), and the lyrics are good, though maybe a bit naive. Musically, Brotherhood has been compared to SSD or DYS, but I listen to Brotherhood more than either of those bands. This is a kick ass record, or CD in this case. Fuckin' great! KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

CAP'N JAZZ • CD
Light and breezy. Just woke up and feeling kind of sleepy, almost listless. Meandering around with an emotive drive, Cap'n Jazz offer up some arty stuff that takes you from the wake up point to the climax. For the most part this is easy listening, but the soul is there. Interesting and enjoyable, with lyrics that make no damn sense but undoubtably mean something to someone (maybe). Kinda like this review. KM (Man With Gun/4910 Washington St./Downers Grove, IL 60515)

CONNIPTION • 7"
Damn, I don't remember Conniption being quite this crusty. The vocals are low and throaty, while the music is both slow 'n heavy and fast 'n furious. Lyrics are dark and ominous in their blood 'n guts assault on society and humankind. More great art by Justus Hansen! Evil. KM ($3 to Framework/Po Box 216/Port Jeff Station, NY 11776)

CONSTATINE SANKATHI • Who Killed... 7"
This is more of that modern hardcore, which implies that this lies on an evolutionary ladder and couldn't really have existed say five or six years ago, complete with handcrafted covers, personal lyrics about the torments of life, simi-chaotic music that occasional drops into a light drizzle, noisy vocal work, and a trombone. Very enjoyable, very today. Not for those exclusively into mosh, metal, crust, thrash, or old school hardcore... but way cool for those that dig this style. KM (Arcade Kahca/159 Ridgewood/Kalamazoo, MI 49001)

along with 'press and distribute' (P&D) relationships are not fitting with the do-it-yourself ethic of hardcore. No record will be rejected solely on musical style. After all, hardcore is a state of mind, not a musical style. But please remember that reviews are not always positive, and that each review only represents the opinion of one reviewer and not of *HaC* as a whole. Reviewers: KM = Kent McClard, BH = Brett Hall, MR = Mike Ruehle, BEN = Ben, CM = Koji Motonishi, LO = Lisa Oglesby, RR = Ricky Reyes, NW = Nate Wilson, CQ = Chris Quiroz, SR = Sergio Robledo, JI = John Isaacson, and DB = Dain Blodorn.

CAR VS. DRIVER • Deja Grateful LP
Flowing and subtly powerful, these 9 songs came off very well. Car Vs. Driver is the kind of record you can put on repeat and not get annoyed. Still, with the vocal style, I can't help comparing this to Monsula. LO (Lunchbox Records/PO Box 55361/Atlanta, GA 30308)

THE CRUSTIES • Don't You Think 7"
Basic early 80's hardcore, not that this is bad since I think this is when this was recorded. Though I can't figure out why someone would put this out now, it's mediocre and dated now and would have been mediocre then. Maybe it would have been better to have let this sleeping dog lie. BH (Rhetoric Records/PO Box 82/Madison, WI 53701)

CLAIRMEL • Boots And Bras 7"
I do like the guitar, its structure and sound is nice. Kind of poppy in a Lync sense, melodic in a Weston way. Pretty good. CQ (No Idea Records/PO Box 14636/Gainesville, FL 332604-4636)

CHINA WHITE • Addiction CD
China White were an okay band from the early '80s, and that's how they should have stayed. This new material doesn't work in the '90s and I have to ask myself why in the fuck they got back together... do I hear the cash register going off? KM (Lethal Records/PO Box 14868/Long Beach, CA 90803-1414)

CONQUISTADORS • Land Of The Lost 7"
Pop punk. No surprises really. Just pop punk played with a bit of soul. One song is about the singer's newborn baby. KM ($3 to Noise Patch/PO Box 1646/Redondo Beach, CA 90278)

COUNCIL OF FIVE NATIONS • On Death... 7"
Pretty melodic and upbeat, nothing extraordinary. It seemed sincere but I have to admit that the vocals ruined it for me. CQ (Vandal Children Records/PO Box 260805/Hartford, CT 06126-0805)

CONCRETE • Patior Ergo Sum 10"
Chunky hardcore shit with raspy vocals. The style is a bit metal, but not too much, and the tempo choices are slower with an emphasis on heavy. Comparable to Jihad. Music designed to depress the spirits. Lyrics scorched out in English, with text printed in both English and Italian. Heavy and depressing. KM (SOA Records/PO Box 15338/00143 Roma Laurentino/Italy)

CHRISTIE FRONT DRIVE • 7"
Handmade, with the addresses and names of the songs all written in pen, as is the minimalist artwork. Musically, Christie Front Drive play very mellow, soulful music with beautiful singing. Their songs wander and stroll about. The music is sad and thoughtful. The kind of hardcore music that hardcore couples play while making love. KM ($2 to Freewill Records/PO Box 18015/Denver, CO 80218)

THE CREEPERS • Ten Minutes Of Trouble... 7"
Frantic punkrockabilly. Could be surf rock, but these characters wear suits, though they are not to be confused with any squares. This seven inch has that instinctive beat, born in the 50's with rock'n'roll, the sound that fills the need in your soul. Included is a Creepers manifesto (Ulysses revisitation #124). Some death metal at the end. Ah... more confusion. JI (Cerebellum/PO Box 40308/St. Paul, MN 55104)

CHUCK • Hulaville CD
This is definitely part of the punk rock revival. Most of the songs sound like either Bad Religion or the Descendents (they even do a Descendents' cover), but not in an obnoxious way. Punk as it was back in the day complete with a photo of the slam pit. They thank their families, and their chicks. Phone sex stuff at the end. You get the picture. KM (Lethal Records/PO Box 14868/Long Beach, CA 90803-1414)

DIRT POOR • 7"
Upbeat, melodic, strained sung vocals. Nothing out of the ordinary, but you know, things are happening. Man, it's for the kids. Pretty simplistic sing-songy lyrics. A mellow crazy, they'll kill you, do you know what I'm saying? CQ ($3 ppd to Mustard Music/PO Box 581245/Mpls, MN 55406)

DILLINGER FOUR • Higher Aspirations... 7"
These guys sound like they should have been playing at Gilman five or six years ago and putting out records on Lookout. They're definitely comparable to Monsula, Fifteen and early Samiam. One song sounds almost exactly like a Jawbreaker song and I can't figure out if its intentional or not since the song is about sell outs. If you like Weston then you should buy this. BH (Cerebellum/PO Box 40308/Saint Paul, MN 55104)

DRIFT • 7"
Wow, beautifully done. This is as close to perfect as a record gets for me. The music is brutal and inspired, the writings and lyrics are intelligent, and the presentation is stunningly well done and original. There is a personal quality that envelopes every aspect of this record, immensely adding to the impact. This is hardcore as it was meant to be, and this is the sort of record that reminds me of why I got involved in this music scene all those years ago. Trust me, get this record. KM (The Great American Steak Religion/5 Arlington Ave./Ottawa, Ont./K2P 1C1/Canada)

DOWN • Solid State 7"
Down are a low-fi indie rock noise project whose two song 7" barely covers two minutes of music! I don't know what's wrong with me, but I really enjoyed this jaunt into musical minimalism as well as the crazy cover for a truly bizarre piece of vinyl. I can't say I'd pay too much for a 7" that's practically done playing before I can take my hand away from the record player, but it's different, and for me that goes a long way. BEN (Bonehead Rex/216 N. Magnolia/Lansing, MI 48912)

DRYHOUSE • Hayride 7"
I have a feeling I'm totally missing something here. This is a 1990 recording of a now deceased band, and, unless you're already a fan, there probably won't be too many people lining up for this hayride! The vocals remind me of the Fifteen-multiple-wail sound, and the guitar sounds like it's being played through a practice amp. Well, for a label to press a five-year old recording, someone must like this, but I can't say that I do. BEN (Mustard Music/PO Box 581245/Mpls., MN 55406)

ELEVENTH HOUR • Sifting Through The... 7"
The Downcast influence is fairly extreme in packaging and presentation. Songs about vivisection, greed, and the destruction of the rain forest. Musically, this is pretty crude. Basic mosh style hardcore with only a slight metal influence. The vocals are solid. Fans of intelligent moshcore bands like Chokehold will probably be interested in this. KM (Ballyhoo Withdrawl/PO Box 281/Flint, TX 75762-0281)

ENEWETAK • 7"
Graphically, this is a really strange record. The cover is the same photo that appears on the cover of the Sevenyearswar 7", and the insert is the photo that was on the cover of the No Record Deal art compilation that John Yates did. Musically, Enewetak play post Rorschach hardcore that rumbles along with gruff vocals and a pounding metallic influence. Their sound lies at the intersection of grind, hardcore, and metal (all the edges getting blurry). Well done, and pretty powerful sounding. For fans of deathcore and powerviolence... KM (Revolutionary Power Tools/PO Box 83694/San Diego, CA 92138-3694)

ELEMENTS OF NEED • 7"
Screaming. Seething. Intriguing. I was involved in a love affair with this record from the moment the first note violently caressed my ear. The music and the lyrics lifted my spirits, and I soon found myself wanting to find a dancing partner to strangle. BEN (Fountainhead/2865 S. Eagle Rd. Box 392/Newtown, PA 18940)

ELLIOT SMITH • 7"
This sort of reminded me of Simon + Garfunkel mixed with Eric's Trip. Slow, acoustic, harmonic, beautiful. The singing is really good, I wish I could sing this way but puberty wrecked me. CQ (Kill Rock Stars/120 NE State Ave. #418/Olympia, WA 98501)

ENDEAVOR • ...Of Equality 7"
Yes! Fucking yes! There is not one thing about this record that I dislike. Packaging is very nice, has some extra things to read. Musically they sound a lot like Struggle, but without being cheesy. Heavy metal parts, pissed vocals, mix some fast punky parts, and you have a great record. It sounds very pissed. It's all good. It's even better the second time. RR ($3 to Happy Days Recording/PO Box 4315/Highland Park, NJ 08904-4315)

photo by Shawn Scallen

FRAIL

FAT DAY • LP
Punk punk punk rock, it sounds like they don't practice that often/at all. Most songs really sucked, but a few reminded me of Filth, though I'm not sure if they sound anything like Filth. Confused? Me too. CN (100% Breakfast! Records/PO Box 381804/Cambridge, MA 02238)

4 • The Past And The Present 7"
Pretty much bored me. Kind of light rock type stuff that falls over into that alternative category. I'm sure a lot of college kids in San Diego really dig this band, but not for me. KM Goldenrod/3770 Tansy St./ San Diego, CA 92121)

FLAGMAN • Tone 7"
Very consistent with their other records. I like it. Only two songs, the first is tight metallic emo stuff that gets

GAS • Flexible Heads 12"
Funny lyrics about going bald, Dumbo, Nutella (European equivalent of peanut butter), and silly love songs aren't normally my thing, but Gas are real upbeat and the music is energetic enough to keep me listening. Pure pop punk at its best (if there is a best?!). Fun and silly and smile and be happy and dance a little jig to the sounds of Gas. Made me smile. KM (SOA Records/ PO Box 15338/00143 Roma Laurentino/Italy)

GRADE • And Such Is Progress LP
After a couple listens, I am attached to this record. Driving mid-tempo emo stuff that breaks into fast greatness and just rocks. It has to grow on you but soon you will feel the same. LO (Capsule Records/Po Box 970922/Ypsilanti, MI 48197)

GROUNDWORK • Today We Will... CD
Groundwork started off with a real heavy dose of Downcast, and eventually mutated into one of the better bands to have pounded out the hardcore in the last couple of years. This CD documents almost everything they ever did, and it comes with a nice booklet with photos (I wish they were printed and not zeroxed), lyrics, and commentary. The music was chunky and powerful with solid guitar and vocals. Very, very good. (Bloodlink/Po Box 232/New Gretna, NJ 08224)



GUTTERSNIPE • A Dozen Large... 7"
Very nice layout, and it did include lyrics, too bad they weren't very interesting to read. Nor was the music interesting to listen to. Sometimes you need to ask yourself: "Why? Why would you want to sound like every other fricken' band on Earth?". RR ($3 to Divot Records/PO Box 14061/Chicago, IL 60614-0061)

FRACTURE • LP
This was supposed to be reviewed a few issues ago, but somehow it got passed over. Anyway, this baby smokes. The sound is kind of early Lookout power pop with lots of energy and enthusiasm. Really, really good stuff!! KM (Energy network/206 Montgomery Ave./Oreland, PA 19075)

FALL SILENT • Never Forget 7"
With all the money put into the packaging, they should have improved the sound quality. One of the tracks on this record is called "Lifeless" and that's what this record is. Nothing original here, except the cover. Sorry not my cup of anything, though it might make a good frisbee. Remember, this is only my opinion. RR ($3 to Fall Silent/3775 Peregrine Circle/Reno, NV 89506)

FIELD DAY • Friction CD
Well, it really doesn't touch me in that special place. Not bad overall, at times it catches a groove. Great picture of them looking like HOOCHES on the inside. They definitely want to be large. If formula pop punk is for you, you might want to check this out. RR (Lethal/PO Box 14868/Long Beach, CA 90803)

chaotic. The other side is much more enjoyable to listen to. Very low budget packaging, but the sound quality is fair. If you like any of their old stuff, it's a must have. Have a nice day. RR (Low Orbit Records/9 La Baia Dr./Loveladies, NJ 08008)

FAR CRY • Tillsday CD
Far Cry were an okay band from the late 80's. They played basic 88' style hardcore, which meant relatively fast stuff with sung/spoken vocals. This CD documents all of their vinyl releases. I don't know. They were just okay then, and they haven't aged too well with time. Okay, but nothing to jump or shout about. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

FALLING DOWN • 7"
Metal, mosh and a graphic style that looks like something on New Age or Conversion, plus the label logo is a play on the Revelation logo. Lyrics are personal and political, with lyric art that seems sort of reminiscent of a Integrity release. You know the sound, you know the style, so you now know if you like Falling Down or not. Sound quality is good. KM (Even The Score/PO Box 210231/Columbia, SC 29221)

GUS • Get Well Soon 7"
I didn't know what to expect. It is really quite good. Three mid-tempo songs; loose even noisy at times. Excellent layout, pretty lyric sheet, and sticker. They wasted nothing. Overall it's a definite A, and not too bad live. If you can check it out, go! RR (702 Records/ PO Box 204/Reno, NV 89504)

THE GEROGERIGEGEGE • Yellow Trash... 7"
This record sucks so much. Some people think a person yelling a word that starts with the letter g 79 times is brutal. I think it's shit. This record isn't even funny, it just plain sucks. DB (SOA records c/o paolo petralia/ V. le Beethoven 63/00144 Rome/Italy)

GOD FORGOT • CD single
These three songs are the product of one Kevin Murphy and one Dan O'Mahony (both of 411 and individually from Head First and No For An Answer). The music is real slick metal styled stuff with Dan's patented vocals, which thankfully are bellowed rather than sung. Lyrics are good, of course, and the whole thing is pretty cool. I'm never sure how relevant these sorts of projects are, but this is enjoyable listening material. KM (Allied/PO Box 460683/San Francisco, CA 94146-0683)

GOMEZ • LP
Gomez has a goofy sense of humor which is illustrated by the Danzig motif, but their music seems a lot more serious than it might appear. They play tuneful pop punk that has an undercurrent of emotive energy, and they maintain a playful sound that manages to keep my toe tapping. At times they remind me of late period Descendents, but it all feels much more modern. Pretty good. I wish there were printed lyrics because I'm kind of curious about the lyrical content. KM ($6 to Little Deputy Records/PO Box 7066/Austin, TX 78713-7066)

THE GAIA • 7"
More crazy ass Japanese hardcore, which is closer to grindcore in sound. All four members of Gaia are women, and they thrash with the best of them. Very fast, throaty vocals, and the occasional slow break. They do a Beatles cover but thankfully it doesn't sound much like the original. Vocals and lyrics partly in Japanese and partly in English, and as usual real bizarre. KM ($3 to Six Weeks/2262 Knolls Hill Cr./Santa Rosa, CA 95405)

GINK • 7"
Gink are what the Beach Boys would sound like if they started a band with Mr. T Experience. Ummm. That's it. If that sounds good then get it. If not, don't bother. BEN (Potential Ashtray/110 Oxford/High Wycombe/ Bucks HP11 2DN/Untied kingdom)

GOLDEN • 7"
This first of these two songs starts out with and interesting enough rhythmic part, that goes on, and on, and on until the theme just gets too old. Song two is slower and gentler with droney vocals. Drive Like Jehu wannabes? I guess so, at least that's a respectable thing to wannabe. Authentic modern rock music. Good stuff. JI (Happy Go Lucky/PO Box 44342/Cleveland, OH 44144)

HARDHEADED • Soul 7"
The packaging on this is really nice (it folds out into a poster), the music is almost psychedelic rock but with a punk edge, and the lyrics are interesting. Very, very strange stuff. It was, I believe, recorded live though the sound quality is really good. KM (Sacro Egoismo/ Schelleingasse 39-24/A-1040 Wien/Austria)

HOVERCRAFT • 7" & video
Fucking weird. Just little noises on the record. My 7" came with a video, which is just as cerebral. Not really anything other than something. Things are things, I heard that once before. Weird. Trippy. I hope to forget. KM (Repellent/4742 42nd. Ave. SW #616/Seattle, WA 98116)

HUBRUBBER • CD
Hmmm... some of the material here isn't much more than real light rock, but at times Hubrubber hit a cool groove and pull off the meandering emotive thing. At its best this is similar to Still Life, Policy Of 3, or others that do this style, only Hubrubber has a lot more Danzig in their sound. ...hmmM. KM ($8 to Seven Degree/ 15648 Thornwood Dr./Mt. Laurel, NJ 08054)

HALF LIFE • Reality 95 7"
If such a thing as New York hardcore really exists then this Japanese band is the most New Yorkish thing I've heard in a while. This only goes for the strongly metal influenced music and the tough guy vocals and choruses. There's no stupidity or macho bullshit, just nice kids from Japan who play good music. Cool. CN (H.G. fact/401 Hongo-M.2-36-2/Yayoi-Cho.Nakano./Tokyo.164/Japan)

HEILAND SOLO • The Native CD
Weird stuff here. Lyrics and themes striving for political and social change, but the music is a combination of rave and techno stuff. I actually found myself enjoying some of the music, and at times when the rave sound is kept to a minimum I am reminded of mid-period Damned records. This is an independent release, the lyrics are good, and their is an honest attitude here, so if you're into rave and techno and light punk then why not try this out? KM (Sacro Egoismo/Schelleingasse 39-24/A-1040 Wien/Austria)

HARRIET THE SPY • Circle A Indicator 7"
Semi-melodic, yet maniacally crashing, Harriet the Spy can make you shake and dance if you are into the last Huggybear record. Is this No-Wave? Are they from outer space? Fun packaging with about six differently colored postcard-sized inserts. Twisted but swingin'. A+. JI (No Address)

HICKY • 7"
I've seen Hicky all over the *MRR*'s top ten list so you know they've got clout in the Bay Area. Bauer, from Dead Beat, says, "It started out with a good crazy guitar beginning, then it was just boring." I hoped for more, but it certainly is not a bad record, okay gato? CQ (Little Deputy/PO Box 7066/Austin, TX 78713)

HOME GROWN • Smoking Is Cool 7"
A little ska, a little hemp, a little poppy, and all together crap. What more could you ask for in a pop punk record? Definately party music, especially if you're into one night stands. Kinda like Jimmy Two Times. LO (Insta-Noise Records/PO Box 894/Huntington Beach, CA 92648-0894)

INSANIA • Crossfade CD
I didn't realize it at first, but Insania are a metal band. It was the Jello Biafra-on-steroids vocals that threw me off. Quite unusual for that genre. Anyway, not that I cannot appreciate metal in all it's splendor, but this group from the Czech Republic just didn't do it for me. I'll admit, the band attempts some new and interesting ideas and the lyrics are translated "from the black language into English and Czech" (which is always a plus), but the obsessive double bass and gratuitous guitar solos combined with the singer's banshee wails started driving me nuts. I guess that 's why they're called Insania! BEN (Malarie Records/Ropice 281/ 739 56 Trinec 6/Czech Republic)

IMPACT UNIT • My Friend The Pit mini CD
On the backsleeve it says BOSTON HARDCORE and I can't think of anything else to say. Except that it's awesome and worth getting for the song "My friends & the pit", though the other songs are cool, too. This is a repress of the 7" that came out a few years ago. CN (Crucial Response Records/Kaisersfeld 98/46047 Oberhausen/Germany)

IMPETUS INTER • Iowa Test Of Basic Skills 7"
In the last issue I said that Impetus Inter didn't knock you on your ass but were still good. I rescind that statement, after seeing them live I have to set the record state. They do knock you on your ass, their records just don't quite capture their live feeling (please forgive the cliche), their manic-ness and energy. This record is still quite good and worth possessing, but reserve judgement until you've seen them in the flesh. BH (3 Speed Records/PO Box 1213/Cooper Station/New York, NY 10003)

J-CHURCH • Ivy League College 7"
As entertaining as ever! Awesome songwriting; excellent poppy upbeat music, nice sung vocals, cool lyrics. I totally enjoyed it though I'm usually not into that kind of stuff. If you wanna get something for the sunny side of life this should be your number one choice. CN (Broken Rekids/PO Box 460402/San Francisco, CA 94146)

JANE HOHENBERGER • Guilty 7"
Like a visit to one of those smoky beatnik clubs to listen to Diane DiPrima. Jane sings and slides her words out. In the background a small band plays some free form stuff to help you swallow it all. Poetry. LO (Bloodlink)

JOHN MERRICK • Simpaticopacetic 7"
This band feels inspirational to me. It's not that I'm inspired to do anything at all, but it's just like I feel as though this music is saying some pretty inspirational shit. Aside from that, John Merrick share strained and rough melodic vocals with basic rock-n-punk music. I also have a strange feeling that I've said this all before, but the whole package reminds me of an emo-ish Jawbreaker. BEN (Game Two/11902 Lanner Place/ Laural, MD 20708)

THE JEFF HUMPHREY TRIO • 7"
Chimey, mournful indie pop. Brings to mind rainy days, Simon and Garfunkel, and....the Young Pioneers? I enjoyed the comforting feel of the songwriting, obviously Mr. Humphrey has spent some time in his trade. Not at all over-produced like so many other bands of this sound. This record rocks, okay? JI (Troubleman/ 16 willow st./Bayonne, NJ 07002)

JUNK • The Fire Of Retribution 7"
At first listen they reminded me of like, NY mosh, but wait, I was wrong. This is creative hardcore complete with hair raising vocals and good oh so nice intelligent lyrics. Shit is going down in Czechoslovakia and Junk is proof. It is on Day After and that is good. Yell "shit" right now. CQ (Day After/Harska 20/352 01 As/Czech Republic)

JIHAD • Gods Forsaken People 7"
Caustic and harsh. Jihad are pretty sick sounding with their deep, throaty vocals and bass heavy sound that flows along at a moderate pace. The booklet that is included is really nice looking and personal, which rounds this off nicely. Overall, I remain totally intrigued by everything Jihad has done to date, and this is no exception. I just hope I get to see them live before they throw in the towel. Check out their split 7" and split 12". KM ($3 to Schema Records/PO Box 1161/Battle Creek, MI 49016-1161)

JOHN COUGAR CONCENTRATION CAMP • Asparagus In A Material World 7"
Pop punk in the Fifteen vein right down to the gravelly, I want to sound like Jeff Ott, vocals. This did not excite me too much. BH (Second Guess/PO Box 9382/Reno, NV 89507)

THE JAWAS • What Goes Ha Ha Bonk? 7"
Very poppy, but pretty hard and abrasive at times. A little bit of a sing-a-long thing going on. Scraggly vocals. And it kind of sucks. Dumb ass artwork. Very, very, very fucking goofy. And besides *Star Wars* sucks. KM/LO (Nation Of Kids/3104 Fouche Dr./Huntsville, AL 35805)

KUOLLEET KUKAT • kyynelkaasua! 7"
Kuolleet Kukat (=Dead Flowers) are a solid punk/ hardcore outfit from Finland. The music is hard and heavy while the recording sounds as if they're playing on a misty mountain top!? Each song gets progressively better. Kuolleet Kukat: Finnish and in your face. Good stuff. BEN (Fight Records/Pikkuphankatu3 A. 10/33580 Tampere/Finland)

KNOTWORK • 7"
It started with a Still Lifeish intro that let me hope for a great 7". The actual songs aren't as good as the intro, but still Knotwork plays fairly well in the emo league; not at the top but they are better than the average emo team. Thumbs up for the nice packaging. Emo 1995. CN (Kids Dream Records/216 South Cedar Lane/ Upper Darby, PA 19082)

KINGDOM SCUM • Golden Asshole Legacy CD
To be quite honest, I wanted to rip out my ears while listening to this. Musically, it is just way too confused and jumping. Tons of samples and not enough music. Very experimental and definitely not for my listening pleasure, but maybe that's the point. On a visual level this is interesting with lots of stuff to look and think about, and the messages being conveyed are very cool. I am reminded of Consolidated, not so much musically, but both bands were more interesting to check out then they were to actually listen to. Kingdom Scum will destroy your life if you let it. That is good. KM (Eerie Materials/PO Box 420816/San Francisco, CA 94142)

KINA • Se Ho Vinto Se Ho Perso CD
I liked this a lot. Really melodic poppy Italian punk. All in Italian, which is cool to see, things are going on in Italy. From what I know of Kina, they're really political and positive, doing a lot for their scene. Good music from a band that has been around, and around, and around. CQ (Blu Bus/Via Consolata 5/11100 Aosta, Italy)

KEROSENE 454 • Situation At Hand LP
I've seen Kerosene 454 several times and their sound is always real good and way loud (maybe way too loud) and they have energy, but their songs don't really cut it for me. They all play really well, but somehow the songs miss the mark. This LP is much better, though it still doesn't quite get there. The music is fairly driving and there is a hard edge underneath the pleasantries. I am reminded of Jawbox , another band that never quite did it for me. Kind of rock kind of hard kind of tuneful kind of interesting... KM (Art Monk Construction/PO Box 1105/State College, PA 16804)

LEAP FROG SOCIETY • 7"
Woah, it's the return of punk out of the garage with the Leap Frog Society opening up the chapter. They have that hollow book case kind of sound. Pretty fast, I could hardly keep up while doing jumping jacks. The record comes complete with "get funky now's", "grrrr" and "purrrr's" in the songs. This is the stuff dreams are made of. Reminded me of FYP in its simplicity. CQ (Bucky Records/PO Box 72671/Las Vegas, NV 89170)

LARM • Destroy Sexism 7"
This is the first time I've heard Larm and it's no let down, thrashy, fast, and nice. Unfortunately there aren't any lyrics, and the recording quality is pretty bad, but beyond that this is a great record. All profits go towards any good deed the members of Larm agree on. Go check this record out, it's nice. DB (Wicked Witch/ Po box 3835/1001 AP Amsterdam/The Netherlands)

LAME • Empty 7"
On the back cover they describe themselves as "odd funky punk ska," so it came as no surprise when the opening lyrics on the first song were... "pick it up, pick it up..." WOW. Sure enough this is odd, funky, punk and ska. Pick it up, pick it up, pick it up... KM ($3 to Backspin Records/217 Edgewood Ave./Clearwater, FL 34615)

MUSTARD PLUG • Beer Song 7"
I don't know about you but this piece of piss colored vinyl rocks. I love the whole ska-core scene. Why not mix two great types of music. One very punky song, which I have no idea what it is talking about because there is no fricken' lyric sheet. (Not that it probably really matters anyway.) Anyways everybody everywhere knows skankin' is funner than getting beat up. Happy, energetic, upbeat, it brings nothing but smiles. RR (Dashiki Clout/PO Box 1440/Grand Rapids, MI 49501)

MUDWIMIN • Mysteries Of Inner Beauty LP
A spectrum of sounds here. Powerful, screamed, sung/ spoke vocals with music that's equally powerful. It's slow and heavy, fast and moving with even a touch of Middle Eastern influence on one song. They have lyrics that are sincere, personal, powerful and uplifting. This is not your average record, there's creativity going on here, and I'm seeming to rather enjoy it. CQ (Broken Rekids/PO Box 460402/San Francisco, CA 94146-0402)

MILKWEDE • 7"
This is so groove orientated, and so much into the drifting sentimentality... rhythmic and very repetitive with the structure, and a bit chaotic at times. Light and yet full sounding. The "emo kids" will love this... (damn I hate that fucking word, why can't someone come up with something better?). Anyway, this is a good record, though it fits a bit too snugly into the genera. Still, I'll listen to this long after the review is written... KM (Milkwede/414 N. Water St./Lititz, PA 17543)

MINERAL • 7"
Certainly comparable to Sunny Day Real Estate, which is good! Awesome vocals and really beautiful guitar. Something I'll listen to when I'm depressed and want to stay that way. It's powerful and when I listen to it, I feel like I'm trapped in a movie during the part where even the toughest boys cry. I hope they don't get signed... CQ (The Audio Concept/PO Box 44144/Denver, CO 80201-4144)

MARCUS NOISE • From Bleed To Bubblegum CD
Man did I get all the top of the pops to review. This was a standard economy class plane ride where the service was typical, melodic, and nothing to write home about. After 14 different flights, I think I'll stay on solid ground. CQ (Angry Seed/PO Box 8838/Mpls, MN 55408)

MULTI-FACET • 7"
Multi-Facet are crazy and crusty hardcore with a female vocalist that sounds like the possessed girl from the *Exorcist*! I keep waiting for her to scream "Jesus fucked me"! Oh well- we can't get everything we want. Either way, it's this kind of combination that tears off my limbs and leaves me on the ground; a helpless mongoloid groveling for more. BEN (Campground Records/PO Box 15072/San Diego, CA 92175)

MIOZAN • Big Stick Policy LP
Hailing back to a real solid '80s hardcore sound, Miozan put out fourteen mid-paced songs dealing with their social and political views of Germany and their society. No frills, no surprises, just well done hardcore with sincerity and intelligence. Reminds me of a little of everything from the Offenders to Uniform Choice. A good record. Hmmm... KM (Defiance Records/ Triftweg 64/34 376 Immenhausen/Germany)

MANT • Cruising For Grey 7"
Hmmm... what to say? Musically this is kind of a throw back to the last decade, and yet I can't really think of a band to use as a comparison. The music has melody and power, and the tempo is fast with lyrics that are kind of snotty. Pretty punk. Pretty good. Pretty simple. No printed lyrics. More hmmm... KM (Break-In Records/ 15509 Yorktown Dr./Dumfries, VA 22026)

NOTORIOUS GRUMBLE • 7"
Melodic punk in a style that defined the early '80s. At times I found myself being inspired to dust off my old pre-Walk Among Us Misfits' records (not that Notorious Grumble sound much like the Misfits). Melodic and raw and anti-social. Not wimpy. KM (Headache Records/PO Box 204/Midland Park, NJ 07432)

NOTHING RHYMES WITH ORANGE • 7"
This sounds like something you'd find in a record store on Sesame Street... in the used section. It's eccentric folk-punk that even Big Bird would find obnoxious. Nothing rhymes with orange, but can you think of anything that rhymes with "lousy"? BEN (Goldenrod)

NAKED ANGELS • Smiling In The Face... CD
Rob R Rock's band, you know the rapper guy from the Voice Of The Voiceless comp? This stab at a band in the HC vein falls 2 feet short of the line. The recording production would have been great in '85, so basically they suck. At least the rapping was funny. Don't eat meat, chief! RR (Groovecore Recording/PO Box 7478/Winston-Salem, NC 27109-7478)

NOT YOUR FRIENDS • Hell Of A Stunt To... 7"
Three tunes here, all of which are straight up power punk. Real basic song structures played quick. Silly lyrics, and serious lyrics. Perky, goofy and upbeat shit for all you geeky punks who like nerd rock. KM (Thin Frail Genetic Records/PO Box 93/St. Marys, PA 15857)

NAKED AGGRESSION • March March... LP
Punk as simplistic as fuck! Simplicity in itself isn't wrong at all, but in this case it's getting on my nerves after three songs. This goes for the music and singing as well as for the political lyrics. Even the cover of Kim Wilde's "Kids In America" is boring, and that means a lot. "We're singing the revolution is on the way...". CN (Mighty/PO Box 1833/Los Angeles, CA 90078)

OPPOSITION • 7"
Moshy but not overly heavy, some metal and some fast parts, lots of tempo changes executed with minimal awkwardness, eventually it blurs into a not to memorable whole. It's just kind of there, it plays and then it's done. You're not really blown away, but it was still a pleasant experience anyway. BH (Figure Four/35 Eliab Latham Way/E. Bridgewater, MA 02333)

ONE NATURE • Perfect Birthdefect 7"
I don't know what to say. Decent pop-punk that reminds me of another band whose name I can't recall right now because after listening to a million pop-punk records it all starts to blend together as if they had all been left in a giant furnace inside my brain and melted into one huge 300-foot record that plays the same song over and over and over for all of infinity or until I'm driven completely insane. But seriously, it's not that bad. BEN (Trustkill/23 Farm Edge Lane/Tinton Falls, NJ 07724 USA)

OVERWHELMING COLORFAST • CD
Well, let's see what we have here: more pop-punk! What a pleasant surprise. As if I haven't heard enough of this stuff to last me until my corpse is rotting into nothingness six feet below my headstone which will probably read: "Here lies BEN - He witnessed the triumphant return of punk rock in his lifetime. Wow." Happy and poppy, the songs and recording quality sure are so-so considering Overwhelming Colorfast appears courtesy of Relativity Records. Oh well... toss another major label pop-punk band into the massive writhing pile of wretch. BEN (Goldenrod Records/3770 Tansy St./San Diego, CA 92121)

PREVAIL • ...With Such Emotion 7"
Every once in a while a record comes along that proves that hardcore works. This is that kind of record. The music is aggressive, heavy and sort of crusty, with two vocalists and everything, but there is also a more straight forward mosh feel as well, and the lyrics and written content express a political and social standpoint that stresses a commitment to individualism and autonomous thought. But be warned, Prevail are straight edge. Fuck yeah!!! KM ($3 to Insurgent Sound/PO Box 8826/Columbia, SC 29202)

THE PO
THE LYRI

Maybe it is anal to be constantly conc
sheet. But the lyric sheet is a very pow
an emotional music, but without th
direction. It is the lyric sheet that g
emotion. My life would not be the sa
spent countless hours pouring over lyr
wasted on words with little meaning,
life changing. Music can inspire, but i
set the destination to aspire towards.
unnecessary to their records, but I ofte
to my life. I still believe that great mu
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not sustain us. The lyric sheet is the
for communication. The power of
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The Power Of The Lyric Sheet: the power of the lyric sheet/underrat
for the world we need/laying down what we already know/accuse th
naked/Legal Accomplice Protection is Demonstrated/the power of
of the lyric sheet/solution-set for

POLECAT • 2500 Ft. Of Our Love 7"
One of the two songs is called "Chinese Water Torture" and I was hoping to be able to use that as part of the description for Polecat's music. But unfortunately I actually found this to be pretty good. The music is rockin' and it has energy and a hard edge, so when it mellows out I don't mind. I would like to see these folks live because I think they could hold my attention. They should do a record on Caulfield. KM (Polecat/2543 N. 55th St./Omaha, NE 68104)

PROBLEMATICS • Blown Out 10"
Gilman geeks pay attention! Here we got snotty punk with lots of distortion on the guitar, and they even have a little ska influence. They're dressed up in suits and flight jackets. Their music is raw and rough... real straight forward and simple punk rock without much bullshit. A true punk party band that know how to rock the house down (not that I want my house rocked down). No lyric sheet. KM (Or Records/Po Box 30310/Indianapolis, IN 46230)

POWER OF LYRIC SHEET

oncerned about the presence of a lyric owerful and effective tool. Hardcore is the lyric sheet the music often lacks at gives meaning and context to the same if not for the lyric sheet. I have lyric sheets. Sure a lot of that time was ng, but some of those lyric sheets were t it is the words behind that music that s. There are bands that find lyric sheets ften find those bands to be unnecessary music, like all great art, must touch our motion and ideas and dreams. Music ut flavor. It can keep us alive, but it can e precursor to the fanzine. It is a form of the lyric sheet lies in its ability to d thoughts. The lyric sheet changed my not be who I am today. That is a fact. 't ever underestimate its importance s to the lyric sheet. — Kent

rrated effect of lines with beat/the power of the lyric sheet/solution-set se the unjust this way no law will go/uncovering crime which is already r of the lyric sheet/setting right, converting until you bleed/the power for the world we need — ABC Diablo

POWERLINE • Dancing French Liberals Of '48 7"
If I were into pop punk I'd probably not only like this but also know how to describe it. But I'm not not so the only thing I can say is: boring pop punk. CN (Broken Rekids/PO Box 460402/S.F., CA 94146-0402)

THE PADDED CELL • That Punk Next Door 7"
Well, what is there to say. This is your basic 1-2-3 punk. Throw in a couple of "Oi's" and you have a band that isn't too musically inclined. But they make up for that downfall in sincerity. It actually has very good packaging, lyrics, and cool punk drawings. They also have been supporting the underground punk scene since 1993. RR (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

PUNKY ROCKIT • 7"
The return of true straight ahead DIY punk rock at long last! Punky Rockit are plenty punk and plenty fun too! The recording may leave something to be desired, but who the fuck cares?! It's punk right? Let's go! BEN (Campground Records/PO Box 15072/San Diego, CA 92175)

PAINGATE • Sacrifice CD
Yuck, this alternative metal crap has got to end, flush this crap down the toilet. Which way do I go? Seattle or NYC (Pearl Jam or Biohazzard). Horrible, just fucking downright shit! Save it for like MTV's 120 min. NW (Keltek Records/1909 Palm Groove Ave/ Los Angeles, CA 90016)

ROTTEN SOUND • Psychotic Veterinarian CD
Yes! something I can totally rave about. One of the least generic, most energetic things I've heard lately. If you mixed Disrupt and the Filthy Christians it might sound like this. Total grinding, DIY, thrash, that's got a nice crusty feel. This is extremely metallic hardcore, with some humorous lyrics by these Finnish neckbreakers. Not too much comes out that is this fucking great. Eleven savage songs with great production, that is recorded live in a studio. This is a must for fans of both hardcore and death, it never lets up. NW (SOA/PO Box 15378/00143 Roma Laurentino/Italy)

RED40 • Date At The... 7"
This is Red40 not Red #40. The music is real energetic and upbeat with those nasally vocals associated with a lot of the early Lookout/East Bay bands (it is the same vocal sound that Mike Ness of Social Distortion has). A fun listen, and recommended for those into that melodic pop punk sound with that unrefined edge. KM (Landmark Records/PO Box 250990/Little Rock, AR 72225)

RAIYA • 7"
This record is good, Japanese oi, with a hint of metal! The music is catchy, you could sing along if you know Japanese. Musically Japanese bands are great, and Raiya add to the legacy. I also respect this band for leaving their lyrics in Japanese. I wish I knew what they were singing about, but at least those who speak Japanese are getting more out of the lyrics. Even though I don't know what they're singing about Raiya are still fucking awesome. DB (HG-Fact./401 Hongo-M/2-36-2 Yayoi-cho/Nakano/Tokyo 164/Japan)

RHYTHM COLLISION • Too Long 7"
Goofy is how I'd describe this. Goofy lyrics, goofy upbeat pop stuff. "Three puffs of a cigarette and someone's grabbing my ass, it's a hare-krishna." Yeah man, total goof troop. CQ (Dr. Strange Records)

STRAWMAN • The Lottery CD
I never think of Strawman as something I like, but every time I review their records or CDs I find myself getting into it. Kind of bluesy and lots of soul. The singing is almost folky in sound, and the lyrics are fitting. A little country, and a lot of older punk style. Not some crappy pop punk, but serious city-wise punk rock that has a lot of life. KM (Allied Records)

SPAWN • Redone CD
Mosh metal played with anger, spirit, and energy equals Spawn. The sound isn't exactly revolutionary, but the power and quality of the songs force you to pay attention. Lyrics range from the political to the personal, without being generic or stale. If heavy most metal is your thing then definitely check out the assault of Spawn! Another valid release from Crucial Response. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

SEA SHEPHERD • 7"
Man, I fucking love it when I hear good foreign hardcore. Sea Shepherd are from the Netherlands and they're good fucking hardcore. Kind of heavy and driving. Mix all of the hardcore legends and put it together and you'll get total ecstasy. Original, good fucking lyrics, and kick ass. Comes with a Emiliano Zapata poster, enough said. CQ (Jeroen Vrijhoef/Prof. Brom Str. 4/6525 Av Nijimegen/Netherlands)

SLOWSIDEDOWN • 7"
I'm in love. Four fast paced, honest, and awesome tunes with a hint of Angel Hair, this band will soon be touring in your area. Go see them, they rock. Say "hi" to the Canadian. LO (Red Alert Works/PO Box 82865/ Portland, OR 97202)

SINK • Sad But True 7"
Yet another Japanese crustcore band, this record grinds quite nicely in the Doom, Ent, Discharge style. Nothing exceptional but worth a listen, good music, and the lyrics don't make sense. DB (MCR/PO Box 17742/ Covington, KY 41017)

STILL LIFE • Slow Children At Play 8"
These guys are fucking beautiful, so consistently melodious and honest. This release really catches that spirit of when you see Still Life and think your heart is going to explode because it is so good According to Leslie these are the best three songs Still Life has ever done. I heartily agree. LO (Rhetoric Records/PO Box 82/ Madison, WI 53701)

SEEIN' RED • More Of The Same 7"
Yes indeed, Seein' Red bring you more of the same politically charged kick ass hardcore. Their sound is totally refined and I think this is their best release to date, but if you didn't like any of their other releases then this probably won't change your mind much. Fast, powerful, well played, and inspired (read: great fuckin' hardcore!). KM (Wicked Witch/PO Box 8385/1001 AP Amsterdam/Netherlands)

SHATTERHED • 7"
This is your basic three piece melodic pop punk band that tries to give their music an emotional charge. It pretty much works. The music is good and so are the vocals. If you like three piece pop punk then definitely check this one out. KM (Groovecore/PO Box 7478/ Winston-Salem, NC 27109)

SEVENYEARSWAR • 7"
The product of college classes, hardcore, straight edge, and idealism, Sevenyearswar strive to achieve a 7" that illustrates their musical ability and their capacity for thought. The balance is struck between the written word and the emotion of music. The sound is hard with a drive, and it works well. This is the kind of band that belongs on Ebullition. Cool. KM ($3 to John Brown Records/PO Box 1105/Burlington, VT 05402)

SEASAW • 7"
This is not the chaotic N.O.U. type Seasaw, it's another. There is a definite country influence here. Slow, moveable, nicely sung, interesting, obscure, I don't know. Don't let the country comparison scare you 'cause it's not awful, it's kind of nice. Maybe a touch of Sonic Youth but maybe I just have my head in my ass. CQ (Insignificant Records/PO Box 0960/San Francisco, CA 94128)

SILENT MAJORITY • This Island Earth 7"
Kind of poppy, powerful, slow-building to fast, pretty, cool guitar. The vocals are really good, very well sung. Ahh man, it's hard to describe this fucking record. It is good, there, okay? CQ (Reservoir/PO Box 790366, Middle Village/NY 11379-0366)

SHOCK TREATMENT • I'm Burning CD
Some of this is really driving, kick ass punk rock, but other times Shock Treatment degenerates to bad rock. A mixed bag. If they would just skip the psychedelic rock and roll and go for the harder shit then they might be raging. But right now I'm Burning, is just sort of smoldering. KM (Rumble Fish/Via Giusti 93/72015 Fasano {br}/Italy)

SLOWSIDEDOWN • 7"
Though this band doesn't have that Gravity Record's artsy production, their crashing, energetic mid-tempo music makes me think of Angel Hair. They also tend to keep a swinging N.O.U. feel that isn't quite so frantic. However, by and large it's pretty normal hardcore with straight forward lyrics. A good record. JI (Red Alert Works/PO Box 82865/Portland OR 97202)

SHENOEM • 7"
The Still Life effect is now going off. At times this is real poppy and then it begins drifting, but it is generally always real melodic. There is an acoustic song with both male and female singing. If you dig Still Life or Boys Life then you'll dig this. Heartfelt is a word Shenoem likes to hear. KM (Trustkill/23 Farm Edge Lane/Tinton Falls, NJ 07724)

SPLIT LIP • Fate's Got A Driver CD
Progressive. That will be the word I open up with. Definitely more rock than their last LP. I had very high hopes, fortunately this release kept the lighter lit. The lyrics and music are absolutely amazing, and production and layout are grade A. Anyone not familiar with Split Lip must be warned not to expect testosterone-core. It brings a tear to my eye. RR (Doghouse Records)

THE TWERPS • 7"
I have been inspired by these fun loving punks and their rebellious pop punk music, so FUCK YOU I ain't listening no more!! KM (Seven-O-Two/PO Box 204/ Reno, NV 89504)

TANNER • 7"
Someone said that the members of Fishwife are in this band. The first song is grooviest in my opinion. The song on side 2 is the one you will probably hear upon your local college radio station, still not bad. No lyric sheet makes me mad, for all I know they are singing about polar icecaps. B-. RR (Liquid Meat Records/PO Box 460692/Escondido, CA 92046)

THENCEFORWARD • From Within 7"
A great solid release on Phyte Records. Fairly good sound quality, nice layout, and lyric deal with personal stuff. Music solid chunky emo-core to crazy fast pissed-off craziness. The musicians really know how to play, so there's no cheesy filler. I hope to see more releases from this label and band. RR ($3 to Phyte Records/PO Box 14228/Santa Barbara, CA 93107)

THREADBARE • Feeling Older Faster LP
I am jealous of Doghouse on this one because I wish this had come out on Ebullition. Gut wrenching vocals. Driving music that speaks with originality and diversity, and plenty of power. Threadbare aren't afraid to go for something a bit different, and so a single song will go everywhere from poetry to booming thunder. Memorable and fantastic. Highly, highly recommended. One of the best bands currently existing, seriously. KM (Doghouse/PO BOX 8946/Toledo, OH 43623)

TIN RIVER JUNCTION • 7"
I'm tired of reviewing crappy records. This one is bad. Poor sound quality, uninteresting music, and boring packaging. I hate this. Right before a new issue of *HaC* comes out I have to review all of the crap that nobody loved. This is a lonely record that no one loves, maybe it should kill itself. KM (Behemoth)

THE TRIGGER QUINTET • 7"
The sound of The Trigger Quintet isn't too surprising or innovative (which can be said for about 90% of all bands that have ever existed), but the enthusiasm and power that is displayed here comes off with a shine. Musically, their influences are late 80's Dischord and the 90's style that followed, often referred to by critics as "emo," but The Triger Quintet take that sound and make it go POP! They move and groove, and it works exceedingly well. Sehr gut. KM (Twistworthy/PO Box 90792/Houston, TX 77290-0792)

USEFUL IDIOT • Waste 7"
It was great reviewing this. Let's just say, if the Police recorded a new record, this would be damn close. Medium paced pop with some hard grooves and throw in some ska parts and there it is. Overall a very good EP. Production is mid-grade, no lyrics. It says that these four songs are going to be on a CD, I would love to hear it. RR (Sacro Ergoismo c/0 Tiberiju/Schelleing, 39-24/ A-1040 Vienna/Austria)

WHATEVER • Jabberwocky LP
The Whatever 7" was really pretty good, but this LP is even better. The music is happy and upbeat, and yeah the pop punk thing is going strong, but Whatever keep an aggressive and energetic edge that prevents their sound from pooping out. For the most part this is original sounding (even a little ska thrown in for fun) and I can't think of any specific band in comparison. Hey and they even do the "Safety Dance" by Men Without Hats... KM (Dead Beat/PO Box 283/Los Angeles, CA 90078)

WELLINGTON • A Relic Of Waterloo 7"
A heavier, slower, simpler version of Rorschach, especially in the vocal department. This was good, but at times it got a bit bogged down in being to heavy while not being full enough sounding and then it would start to drag. BH (Fetus Records/2966 S. Country Club Way/Tempe, AZ 85285)

WITCHKNOT • Suck 7"
I really don't know how to describe Witchknot. They're different than anything I've ever heard. They have violins and weird sounding drums, and the lyrics are kind of strange too, but at least they come with explanations. I guess this is ok, if you like weird post punk type stuff then this could be your cup of tea. DB (Flat Earth/PO Box 169/Bradford/BD7 1YS/United Kingdom)

ZEMEZLUC • 7"
Punk from Czechslovakia. BH (Pavel Zachoval/Nam, 28/Rijna 18/60200 Brno/Czech Republic)

FALLING FORWARD/METROSCHIFTER • split 7"
Fuck! The Falling Forward songs are soooo good! They still maintain a powerful sound unplugged. Fast, upbeat, heartfelt vocals, goddammit, I like it. The Metroschifter songs are mellow, at times reminding me of Tattletale. Slow, windy, and pretty are adjectives that come to mind. This is a good goddamn record! Rest in piece Slamdek. CQ (Initial Records/PO Box 251145/West Bloomfield, MI 48325)

UNION YOUNG AMERICA

TRANSCEND • CD
Welcome to a tighter and more polished Transcend. The music has cleaned up, but the vocalist hasn't gained any energy what-so-ever. He still sounds like Matt Burger on sleeping pills. The layout is amazing and the recording is crisp, but be warned-there is no Ken Olden to save the day. BEN (Doghouse Records/PO Box 8946/ Toledo, OH 43623 USA)

TRENCH • 7"
A 7" on Allied, I thought they quit vinyl. Well... anyways. Fuck man, this record gives you a kick in the ass when you're not expecting it! I heard some DriveLikeJehu, Helmet, Jawbox, umm... a fusion of sounds. Fast, riveting, breaks, good guitar structure, vocals similar to Rick for K. Interesting and very good. CQ (Allied Recordings/PO Box 460683/San Francisco, CA 94146-0683)

THE TERROR SHOW • LPx2
Freaky. Freaky. I could tell that by looking at the cover. No lyric sheet. Most songs instrumental. They might sing in Swedish. More likely created their own language. The music is weird. Some of it is pretty good hardcore in the Neurosis vein. But mostly it's stuff that might be used as a soundtrack for highly intellectual artsy fartsy horror movies. CN ($14 to Staffan Bjoerk/ Stensholmsv. 51+/56139 Huskvarna/Sweden)

TOAST • Double Impact 7"
I hope Toast is really the name of the band, this record comes from Japan and my Japanese is rather poor. It looks like a death metal record but it's not. It's not a crazy insane Japanese band either. It's fast punk rock with screamed vocals, pretty good for that genre. I'm sorry I can't say more about it. CN (H.G. Fact/401 Hongo-M,2-36-2 Yayoi-Cho/Nakano, Tokyo, 164, Japan)

VELVET PELVIS • 7"
Velvet Pelvis's record features six pretty simple, well written pop punk rock tunes. Most lyrics are about personal relationships of one sort or another (punk rock style of course), the other is sort of Gen X. Jangley, aggressive, jumpy music: A little too rock'n'roll for me. JI (Too Many Records/Box 1222/Spokane, WA 99210)

VOODOO GLOW SKULLS BAND • 7"
The horn section started off with what sounded like fart noises. A mellow ska to a faster one... Doesn't sound like your average ska band but what do I know. Good for ska music I suppose. Reminded me of Madness but I don't know why. CQ (Dr. Strange Records)

WHOLES • Serial Killers 4 Punk Rock 7"
Yes, some people are nuts. The folks in the Wholes aren't playing with a full deck (or in their case a whole deck). Weird ambient music (occasionally more whacked out and fast than ambient, but whatever) with tweaked vocals. Sometimes it seems okay, but most of the time I'm just waiting for it to end. Try getting more sleep, you'll feel better. KM (Bucky Records/Box 7267/Las Vegas, NV 89170)

WORM • 7"
Noisy, mid-tempo, emotional punk. I would love to hear more from this band. They have their own thing ringing people's ears. The production was definitely low when this was recorded. But all in all its still punk! RR (Sleep King/PO Box 15102/San Antonio, TX 78212)

WALLSIDE • 7"
Kind of poppy and uppity, but still tough. Really good layout, good lyrics, but the music didn't kick my ass right away. Man, they're not poppy like pop punk, just bouncy and kind of rockin'. CQ (Lonely Kid/PO Box 401281/Redford, MI 48240)

IPECAC/OPPOSITION • split 7"
Driving and frenzied, I would say Opposition sound like that new tight-knit-hectic style of hardcore that goes oh-so-well with high pitched hell-bending screams. That's right. Ipecal have that slow driving feel with a Trent Reznor-after-through-surgery vocalist. There's some interesting changes and musical variations that are almost as strange as their liner notes. Not a bad record. BEN (Figure Four/35 Eliab Latham Waye/E. Bridgewater, MA 02333)

SPIT ACID/STEP INTO NOWHERE • split 7"
Contestant #1: Spit Acid starts off strong with a steady-rocking tune with pseudo-Mackaye-type vocals, but I nodded off towards the middle. When I woke up the 'Ian' sound was gone and the music had diluted into a pool of generic wax. Contestant #2: Step Into Nowhere starts off slow and stays that way. The music is plodding and heavy, but the vocals kill it for me. Too bad because this band has potential to destroy. Oh well. Both contestants will receive a consolation prize for effort. BEN (Per Koro/ Markus Haas/Bismarckstrasse 55/28203 Bremen/Germany)

RECUSANT/HEADACHE • split 7"
Recusant is just a mess. The vocals sound like the demons from *Evil Dead 2*, a crazy mish-mash of different sounding voices. The music is even more of a mish-mash: demented circus music mixed with badly played punk recorded really crappily. Headache isn't much better. The vocals almost are dealable with. But the music is a just slightly better played version of the other side. Just avoid this or face the consequences. BH (Flat Earth Records/PO Box 169/Bradford/BD7 1YS/United Kingdom)

J-CURCH/WAT TYLER • split 7"
J-Church is like all their other songs - poppy, melodic, Lance's unique singing, just good fucking music and lyrics. They even do a Wat Tyler song. Wat Tyler is a poppy Huggy Bear. Well maybe, but it's really good. I'm glad to have heard this 'cause I like it a lot. "Smells like dog poo" is quite a funny name for a song. Man, if the kids are united, they will never be divided. What more could you ask for? CQ (Suspect Device/PO Box 295/Southampton/SO16 9ZA/England)

NUVOLABLU/TEMPO ZERO • 7"
Both these bands are foreign so my cultural illiterate bum feels stupid. I couldn't read the lyrics or the address for that matter. Anyway, I am partial to the Nuvolablu side, which is very good pop punk. The sound quality is bad, it should have been a good demo instead of a 7". The more I listen, the stupider I feel. Oh well. RR (Blu Bus Records/ Via Consolata 5/11100 Aosta/ Italy)

VOORHEES / STALINGRAD • split 7"
This split 7" gives the word brutality a new meaning! Voorhees smashes your skull with four early Boston-like songs, in-your-face lyrics and a Crucifucks cover. Stalingrad does the rest... tearing your guts apart. Their music isn't as brutal but the vocals compensate. Awesome release! Yeah, there's only one Kevin Keegan, true, but there's also only one Edwald Lienen! CN (Thinking Smart Records/PO Box 476/ Bradford/W. Yorks/BD1 1AA/ England)

BLIND JUSTICE/59 TIMES THE PAIN • split 7"
Had Sick of it All been from Japan they probably would have sounded exactly like Blind Justice. In other words Blind Justice sound just like Sick of it All, its like they got a hold of the Blood, Sweat And No Tears record and changed some of the words. 59 Times The Pain play old style, pre-mosh straight edge type hardcore. Think of Insted or No For An Answer and you've got the idea. BH (HG Fact/401 Hongo m,2 36 2, Yayoi Cho, Nakano/Tokyo 164/Japan)

BABY SILVERSKINS/ PIGPILE • 7"
Let's start with Pigpile, I enjoyed it greatly. Songs about politics and veganism set to tough guy core; and they do it well. Baby Silverskin wasn't shabby either. Pigpile has five songs in the vein of, let's say, '86 and Baby Silverskin is a little more poppy. Both bands are from England. Two good band worth checking out. RR ($5 to Refusnik/PO Box 2018/Hove/BN3 3H5/United Kingdom)

SONS OF CAIN/GARGOYLE • split CD
Denmark brings forth the battle of the metallic titans... Sons Of Cain are moody and dark utilizing a slower metal sound that crawls around the darker sides of the mind. Gargoyle are also at times just as foreboding, but they also go for a more energetic crossover feel which at times is quite reminiscent of Nausea. Both bands are good, and this is definitely a CD worth listening to more than a handful of times... KM (Drop Dod/Kattesundet 10/9000 Aalborg/Denmark)

ROOSEVELT'S INAUGURAL PARADE/ MAINSPRING • split 7"
Neither band makes me want to move around, but instead I want to leave town. Sensefield's R&B, Lync's grittiness, and partial screaming/beautiful singing are what I hear. It won't protect you while you swim, but what will. CQ (Conquer The World/All The Hills Echoed)

KILL CITY BABIES/VELOCIPEDE • split 7"
The killers, man with that name, how can you not kick ass (they don't). A little more practice could let these babies see the light of Quetzelcoatl. A little too much N.O.U., K Records, and Kill Rock Stars was ingested here. Velocipede is fast poppy, maybe Unwoundish. Certainly better than the first side. (Donut Friends/1030 Jessie Ave./Kent, OH 44240)

photo by S. Scallen



RADIO TO SATURN/THE VANPELT • 7"
The first and third Radio To Saturn songs have a folk rock feel to them, but the one in the middle reminds me of Superchunk on the No Pocky For Kitty album. You know, real rough and scratchy but still melodic. On the reverse, The Vanpelt also has that sore rocky Superchunk sound, but the song is slower and more emo. LO (Sudden Shame Records/2 Cypress Lane/Essex Jct., VT 05452)

CHISEL/BRIAN, COLIN AND VINCE • 7"
Arghh, why me! Why did I choose to review this. Since I chose to, I will choose to not have my ears hear it. The Brian, Colin and Vince side was 2 acoustic songs that were so boring. Just stop now. The Chisel side was pleasant after listening to BC&V. The packaging wasn't half bad. If college rock is for you, then give it a try. RR (Sudden Shame Records/2 Cypress Lane/ Emex Jct., VT 05452)

BOYS LIFE/GIANTS CHAIR • split 7"
More extraordinarily gratifying tunes from these two musical dynamos. If you haven't yet had the pleasure of experiencing either, here is a chance for you to enjoy both at the same time. You'll slip and slide between layers of quiet beauty and crushing power. I can't imagine greater satisfaction. BEN (HitIt! Recordings/ 232 East Ohio/Suite 300/Chicago, Illinois 60611)

NOT YOUR FRIENDS/ HOUSWRECKER • 7"
Basic pop punk and melodic hardcore, you'd probably be better off just listening to Screeching Weasel or Bad Religion or something. BH (Thin Frail Genetics/PO Box 93/St. Marys, PA 15857)

GARDEN VARIETY/ HELL NO • split 7"
I'm sure this 7" sells on the popularity of Garden Variety, and for most Hell No are just along for the ride. But in reality, Garden Variety just do more of their Jawbreaker influenced melodic punk rock, while Hell No rock the fucking house down with a heavy and unique sound that is combined with great vocal work. Don't ignore Hell No! There one of the most underrated bands around (watch for their new LP). KM ($3 to Reservoir Records/PO Box 790366/Middle Village, NY 11379-0366)

TUGBOAT/THE CONNIE DUNGS • split 7"
The letter that came with this described both bands as "snotty pop punk" and sure enough that's the sound... Both bands are up beat with quirky lyrics. For snotty pop punk this is pretty energetic and pretty good, though some of the lyrics are really dumb (but hell they know that). Fans of snotty pop punk go wild... KM ($3 to Small Town Records/PO Box 292/ Lexington, KY 40584)

SFDF/XUMEPA • Split 7"
Straight-forward hardcore punk type stuff from Switzerland (SFDF) and Russia (Xumepa). Both bands remind me a bit of Econochrist. BH (Romp-Infoladen/ PO Box 6347/6000 Luzern 6/Switzerland)

THE MOTARDS/THE CRYING OUT LOUDS • split 7"
Punk rock can be a lot of things to a lot of people. To these guys it is garagy and snotty and pretty straight forward and simple. Guitar dominated punk rock. The Motards side was recorded by Tim Kerr. Texass punk rock lives, and Little Deputy is there to document it. KM ($3 to Little Deputy Records/PO Box 7066/ Austin, TX 78713-7066)

BUBBLE JUG/VEST POCKET PSALM • 12"
Hmm, where to start. The Vest Pocket side reminded me of Fire Party and Tattle Tale with hints of new "grrl" rock stuff in parts. Very folky and meaningful, so it would sound great acoustic. The Bubble Jug side was a little different. Way newer sounding, faster (but not fast) male and female vocals that sound like Huggy Bear, The Fisticuffs Bluff, and Union of Uranus. But the sound changes with every song, keeping a certain originality. Plus there's this crazy paper bag packaging, that doesn't rip off Heroin too much, and a nice little lyric booklet. Not Bad. LO (Nervous Wreck Kids)

FISTICUFFS BLUFF/CARBOMB • 7"
The Carbomb side is much better than their first seven inch. There is a lot more originality in their songs and you can feel them getting their own style. Flip it over and you will find the Fisticuffs Bluff, a band I really like. This recording has them mixed differently than their other releases, giving them a crazier edge. Though I am partial to their recordings, this one still swings. I only wish there was some kind of lyric sheet. LO (Troubleman Unlimited/Youth Strike Chord)

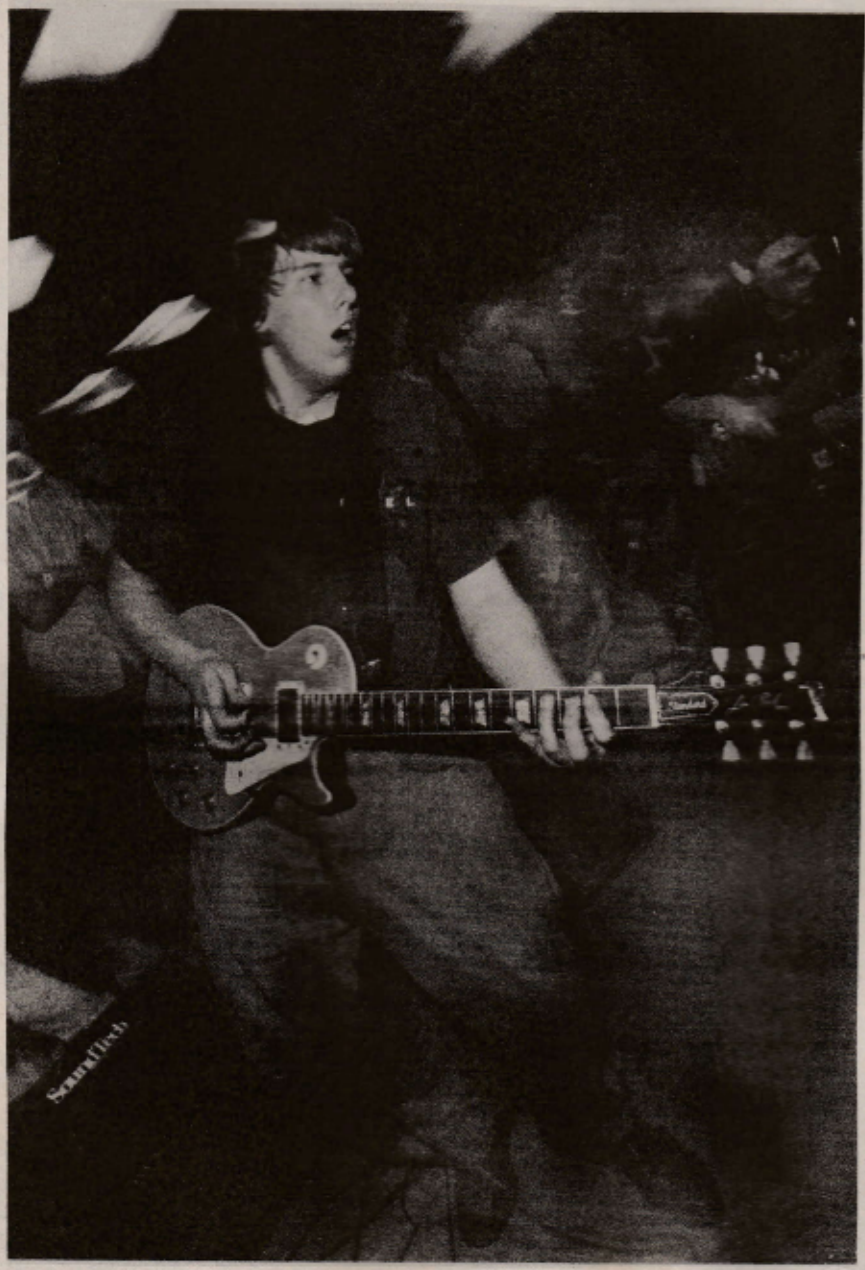
ELEMENTS OF NEED/ FRAIL • split 7"
Frail are a bunch of young nerdy straight edge kids who are proud of the fact that they are young nerdy straight edge kids. Awesome. The vocalist has a super squeaky high pitched bellow, and the music is powerful, yet tuneful (at times vaguely reminding me a bit of early Native Nod). Moving. Elements Of Need go for a slightly mellower sound than usual. A lot less of the chaotic, and a lot more of the pleasant playing, though the vocals are still harsh as hell. Another cool split 7" to hunt down. KM (Static Records/5 Evelyn Pl./Princeton, NJ 08540)

JIHAD/INOURSELES • split 7"
More of the holy war coming at you... Jihad continues churning out their brand of abrasive hard to the core shit. Ugly music for ugly people. Inourselves are much more subdued and maybe it wasn't such a good idea to have each side of the record start with a Jihad song and end with an Inourselves song. Still, they are pretty good, with an emphasis on repetition and catchy grooves, they utilize a rough singing style as opposed to a throaty howl, and at times I am reminded of a real raw & basic Phleg Camp. KM (Checker Records/1401 Spring Street/Petoskey, MI 49770)

LUZIFERS MOB/GOLGATHA • split 12"
Crazy. The lyrics are in German, but I doubt one could make them out anyway. The hard, fast, and loud insanity from these two bands never ceases, and it is awesome. Keine Flucht. LO (X-Mist Records/ Riedwiese 13/72229 Rohrdorf/Germany)

MISTER SMARTY PANTS/TOUCAN SLAM • split CD
Both bands play fast, up beat pop punk that isn't too annoying. It is kind of pleasant, though anyone that has read my reviews before knows I'm not a huge fan of this genera. Fortunately both bands do their thing with gusto. Strangely enough both bands sound almost exactly the same since they share a singer. KM (Shazam Records/802 N. Silver St./Olney, IL 62450)

photo by Shawn Scallen



ELEMENTS OF NEED/JASMINE • split 7"
France produces the amazing Jasmine. Their music is pleasant with nice melodies, while the vocals are harsh and strained. It works well. Elements Of Need hail from America, and their sound is a bit more chaotic and harsh, though they are similar to Jasmine in the fact that it is the vocals that give both bands their harsh and noisy feel. Both bands have their lyrics printed in French and English. Great bands, great record. KM (Kidneyroom/ PO Box 589/Village Station/New York, NY 10014)

3 TON BRIDGE/BIRTHRITE • split 7"
Birthrite at times remind me a bit of Shotmaker with their hard driving rhythmic sound, though Birthrite also has more metal influenced parts in their songs. 3 Ton Bridge are more in the Jawbreaker vein (mellow punk stuff that is almost pop) than driving. Their sound is powered by tuneful singing while the guitar is still kind of biting. Both are decent with Birthrite being my favorite. KM (Creamy Italian/4 Foxboro Ln./Old Brookville, NY 11545)

BLANK/PLUNGER • split 7"
Hand stamped covers, with a little spray paint, wraps up the lyrically personal songs by these two emotive bands. Plunger dominate with their moving sound that pulsates between a thick and thin guitar... catchy songs that stick around in the head. Blank are a bit more rock, but they have a tendency to do some odd stuff here and there. Both sides are quite good, making this a real treat. KM (Flutterby/PO Box 4164/Crofton, MD 21114-4164)

PNEUMATIC VALUES/ VILENTLY ILL • split 7"
Violently Ill play super fast, crude punk that is real basic. Their sound is reminiscent to early D.C. bands like the Teen Idols, Youth Brigade (D.C.), Red C, and lots of other bands that were on the Flex Your Head compilation. Pneumatic Values are straight forward grind with low vocals, and they've got interesting lyrics about the government, fructose-corn syrup, and aids. Not a mind blowing record, but it definitely has some high points. KM (Knot Music/PO Box 501/South Haven, MI 49090-0501)

BACK OF DAVE/WALKER • split 7"
Back Of Dave are very, very popular with a lot of the *HaC* staff, but Lisa and I both found it a bit too light. Walker is similar stylistically. Both bands are part of the '90s emotive pop punk explosion, sort of like a slower Weston. Not our thing, but lots of people would love this. LO/KM (Polyvinyl Press/ PO Box 1885/Danville, IL 61834-1885)

HUMAN GREED/MONSTER X • split 7"
Both of these bands play pretty much straight up grind core. Human Greed are from Canada and Monster X are from New York. Both bands have great lyrics with Human Greed's being in both English and French-Canadian. Fast, coarse-throaty vocals, a metallic influence on the guitars and plenty of power is how both of these great bands go about it. If you haven't figured it out yet, I really like both bands. So check this out before it vanishes. The labels are reversed on this pressing so the Human Greed side is actually Monster X and vice-versa, but maybe that doesn't matter too much. KM ($3 to Hater Of God/PO Box 1371/Troy, NY 12181-1371)

CARBOMB/EZRA POUND • split 7"
Carbomb sounds a lot less like Nation Of Ulysses this time around, and a lot more like Carbomb, which means the music is kind of melodic and tuneful and not so chaotic, almost rockin' at times. Erza Pound are kind of similar sounding, with their use of melody, attempted singing and toe tapping beats. The sound is almost straight up pop punk but they have a rough edged sound that keeps them out of that category, and besides the vocals have a live sounding raw feel. Pleasant record. KM ($3 to Buddy System Records/Po Box 94238/ Durham, NC 27708)

CULTURE/ROOSEVELT • split 7"
I have never heard of either of these bands, but I want more!! Both are excellent. Culture are pure metal hardcore with Downcast style vocals and lyrics. They are very powerful with plenty of energy (just like early Downcast stuff). Roosevelt are located far from Culture on the sound spectrum. Their sound is more drifting and soulful with a subtle power, not unlike Current for instance. Both Roosevelt and Culture get much praise from me because these songs are totally great!! KM (Intention Records/1345 Plato St./Vero Beach, FL 32963)

V/A • Emergency Broadcast System #4
A comp with Sake, Nevertheless, Crease, and Mary Me. Sake's vocals were high as fuck but the music was okay. Nevertheless was better, maybe poppy. Maybe I don't know what I'm talking about. Side 2 was better. Each band progressively sounded better. Crease reminded me of J-Church only in the slightest. Allied puts out good stuff. (Allied Records)

V/A • Attaining The Supreme CD
Many bands and a variety of styles. Some of the bands that stood out for me were Maximillian Colby, Quadiliacha, Less than Jake, Car vs. Driver, Teeth and most of all, the live Odd Numbers song. There's 20 bands total with something for everyone. CQ (Whirled Records/PO Box 5431/Richmond, VA 23220)

V/A • Hell On Earth Vol. 1 7"
A comp with bands from Japan, Germany, Canada, Italy, Argentina, and Lithuania. Outside of getting to hear some bands from areas one dosen't normally have much contact with this not very interesting. I don't think I would ever listen to it more than once. BH (Spock Productions/Guillaume Dumoulin/112 rue d'Alembert/38000 grenoble/France)

V/A • Aggressions In An Emotional Way 7"
I liked the first band (Day By Day) on this comp, the other 5 (Grey, Spit Acid, Better Tooth Organization, Systral, and Piece Of Mind) weren't bad, but didn't interest me much. Day By day have a nice little essay on animal rights. This comp is pretty good, and all 6 bands are from Germany. DB (Daydream Records/ Lange Geismarst R.46/37073 Gottingen/Germany)

V/A • It's All Good CD
Throw a bunch of stuff on a CD and hope it sells... that seems to be the plan here. Headfirst and Wide Awake are still pretty good today, but most of the other material isn't so much fun to listen to today. intent To Injure, Without A Cause, Pressure Release, Up Front, Vision Of Disorder... KM (Striving For Togetherness/PO Box 564571/College Point, NY 11356-4571)

V/A • Eucalyptus 7"x2
This is a great compilation. All of the bands are really good, and the packaging is quite nice. Boilermaker, Julia, Current, Shroomunion, Allure, Indian Summer, and Embassy are all here. If you haven't heard any of these bands then you probably don't like "emo" hardcore (fuck, I hate to use that three letter word). Excellent.

V/A • S.K.A.M. LP
Lots of variety here, though all most everything has that contemporary Dischord (infected by the Nation), riot girrl, Kill Rock Stars kind of sound. Lots of weird rock stuff, or simple punk, which ever way you like to look at it. The Olympia meets DC sound? Anyway, the record looks nice, though I wish there was more about the bands, and the music is all pretty interesting. Cool, weird, arty, experimental, punk, and varied... Bands include A Minor Forest, Radar Dolls, Ambassador Krill, Ambush #5, and a bunch more. KM ($6 to S.K.A.M./PO Box 651/Iowa City, IA 52244-0651)

Tapes, demos.... I'm not sure how much longer we can continue to do these demo and tape reviews. Nobody is too interested in doing them, and I usually end up doing all of what is left over at the last minute. I don't mind doing tape reviews, but fuck it gets kind of tedious because after all they're demos for christ's sake and they're not supposed to be that good... kent

BARCODE • Eulogy demo
Chaotic music with okay sound quality. Throaty vocals. Coarse. Lyrics are real good, at times disturbing. Barcode will do an intense record someday. KM (401 E. State St./Ithaca, NY 14850)

V/A • Reality Control? Vol.2 tape
There is nothing on this album but variety. We've got surf rock, ska, weird carnival music, static, loud garage punk, loops and samples, goofuses with their guitars trying to sing, and CRACK. Some really famous people got their marvelous ideas under the influence of psychedelic drugs, you know what I mean? MR (Reality Control?/5970 Birch #2/Carpinteria, CA 93013)

THE DECEMBRISTS • demo
Queer core with queer inspired lyrics, which are raw and important. Sound quality is good. Maintaining a hard edge, rough vocals, and a true punk style. Abrasive. Four songs. KM (Awaken Records/PO Box 581/St. Petersburg, FL 33713-0581)

WAKE UP CALL • Rugs demo
Brilliant packaging. Music alternates between pounding attacks and subtle breaks. Strong guitar. Great sound quality. Vocals are kind of spoken, and kind of sung. Lots of talent here. But kind of grungy. KM (Michelle Soave-4 Bd. South/75012 Paris/France)

MINDLESS COLLISION/AGEING • demo
Both these bands sound like they would have fit right in Southern California about four or five years ago. Basic pre-mosh straight edge type stuff. Not that this is bad, maybe a bit dated, and they play it in mediocre fashion. BH (via Togliatti 31/46029 Suzzara (MN)/Italy)

GUTWRENCH • Slap Of Reality tape
Testosterone flows thickly from my speakers as this plays. Six anthems dedicated to the "art of revenge," so this sucka had better watch his back. Taking the worst aspects of too many genres: gangsta macho sickness (replete with the "er" to "a" substitution and glock 9's going pop) and overblown metal guitar solos in every songs. I refuse to believe that I'm in the same scene with these idiots. BH (PO Box 525/Dayton, NJ 08810)

MAN AFRAID • demo
Punk tinged hardcore, heavily influenced by Econochrist, a bit more metal at times though. They have the almost melodic feel that Econochrist had, but they give it something of their own. Worth checking out. BH ($2 to 1024 16th Ave SE/Minneapolis, MN 55414)

V/A • Milk Drinkers Society tape
Most of the bands have okay to decent sound quality, and the tape comes with a little booklet. Bands include Kleenex Girl Wonder, Squealer, Turtle, Fizz Gigg, etc... Most of it gave me a headache. Snotty punk stuff. KM (Mugcake/4932 Linscott/Downers Grove, IL 60515)

SURFACE • demo
Sound quality could be better. They're real good live, with a sound much like Struggle. Chunky and hard. Serious lyrics. Watch for a 7". KM (1923 Willowtree Ct./Thousand Oaks, CA 91362)

SUPERSTAR • Emo Love Songs demo
After reading the title of this tape I thought it might be a joke. After listening to it and reading the lyrics I don't think it is: the music doesn't lampoon so-called "emo" music and neither do the lyrics. So I suppose this is a sincere effort, and as such it isn't too bad. Musicwise Superstar play a popier version of Rules Of Spring, which is okay. But then the vocals come on and sound totally sappy, like REM or something. Same with the lyrics. So if you're into REM and R.O.S. then check this out, if not then maybe you should just leave this alone. BH ($1 plus postage (probably $.78) to 2864 Forest Hill Irene Rd./Germantown, TN 38139)

OKARA • demo
I like this a lot. Very much reminds me of U.O.A. when it gets chaotic. Good sound quality. Lyrics are sophisticated and kind of arty at times. Gyrating and twitching. Snap. ($4 to 1424 Thurlow St./Orleans, Ont./K4A 1X8/Canada)

ETHEL MESERVE • demo
Mix Fugazi and Drive like Jehu, make it a bit poppier and add some parts that sound more like mellow pop rock and you've got this. Halfway decent, but at times it makes you think that you're listening to Red Medicine. BH (242 S. Atherton St./State College, PA 16801)

CATWEAZLE • demo
Decent sound quality. Political/personal lyrics. Fast. Plenty of distortion. Pretty good. I listened to the whole thing. KM ($5 to Po Box 752/9700 At Groningen/Holland)

SWALLOWING SHIT • demo
Your basic "now we're really slow and oh so heavy, now we're so fast you can't even tell what's happening" grindcore band. This might be good by grind standards, I don't know, all of it puts me to sleep. BH (PO Box 26014/116 Sherbrook St./Winnipeg, MB/R3C 4K9/Canada)

PREVAIL • Faded Words... demo
Skip the demo and go for their 7". Intelligent straight edge hardcore that is advanced well beyond simple mosh structures. If you're into the 7" then get the demo. Okay to good sound quality. KM (620 Damon Dr./ Florence, SC 29505)

COTTON MATHER • Live tape
I don't know where this came from, but this magazine shouldn't have been its destination. This is pop rock, plain and simple. There's no address (Brett is blind because yes there is an address) and this dosen't look like the type of thing you'd find down at Sam Goody's either, but then I doubt that anyone who reads this magazine would have any interest in trying to obtain this. BH (Ballini Stefano/via Mocale/Tavarnelle V.P./FI)

RIGHT IN SIGHT • Separation... demo
NY style mosh stuff coming from a straight edge perspective. Sing-a-long. Decent sound quality. '88 style. Hard. Real good at times, especially for this tired genera. Nice layout. KM (via Zucca N. 1/10010 Quagliuzzo (to)/Italy)

WHEEPING SHITHEADS • Young Scream demo
This shithead is wheeping. That youth is screaming. Why? Well it's not due to this band that's for sure. This is just really mediocre, kinda cheesy metal, like Anthrax or something only much worse. Just pretend this doesn't exist. BH (Mario Thys/Verhoevenli 104/2930 Brasscdhaat/ Belgium)

DRIVING BOX • demo
Not the greatest sound but the guitar is good and driving, especially on the first song. Rough vocals and a bit chaotic. If they can retain the rough edge while getting a cleaner recording then they could be real good. Reminds me a bit of Manumission (though if the recording were better who knows...). KM (Akira Sudo/5-15-39-912/Kitaurawa/Urawa-City/Saitama 336/Japan)

ANOMIE • demo
Yet another great french hardcore band on the way. Their sound seems to be influenced somewhat by other bands from their country. Some metalish "chugga-chugga" parts remind me of late straight-edge bands, but Anomie is definitely not oriented solely upon rhythm: Grandiose melodies akin to Age or Fingerprint are also present. The playing is so tight I wonder why they haven't gotten a record out yet. No lyric sheet, but no difference to me because it sounds like they are singing in french anyway. This is excellent. JI (80 ruedes chaises/45140 St Jean De La Ruelle/FRANCE)

FIGHT DA SUCKAS • demo
Musically this reminds me a lot of a rough and raw Still Life, though sometimes they play a bit poppier. The feel and emotion is there. The songs tend to be longer, though none break five minutes. Lyrics and singing in French. Could be heaven or hell live. KM (Rodrique Mossebran/3 Bis Place del Eorion/72000 Le Mans/France)

FRIED CHRIST • tape
Melodic low-fi sounding punk rock from Florida that sounds a bit prematurely recorded. Has a very 1980's sound to it, they even do a JFA cover, and rip off Quiet Riot riffs. The production is low, due to generation loss, and a cheap-ass WallMart tape. And the lyrics? Well I guess they are meaningless seeing how none were enclosed in the demo! NW (1234 SW 13th St./Gainesville, FL 32608)

ABSOLUTE ZERO • demo
Nice sound quality. The music is mid paced to fast punk with kind of a crusty feel. Real energetic with good raw singing. Political and anti-state lyrics, which are decent enough. Hey and they throw a ska beat into one of their tunes. Cool. KM ($3 to Absolute Zero/136 N.W. 10th/Corvallis, OR 97330)

TRIAL • demo
Good sound quality. Political lyrics. The music is powerful and the singing is hard... mosh it up, man. Reminds me of Against The Wall, Pushed Aside, and early Downcast. '88 to '92 style of hardcore... good. KM (427 11th Ave. E/Seattle, WA 98102)

BLOODY WANKERS • Inspiration For Aggravation cassette
This band claims to be a group of "traditional" skinheads - not to be confused with neo-nazi boneheads. It's still pretty scary because there is a photo on the inlay card of the band decked out in boots and suspenders with one member holding a baseball bat above his head, yelling something. The music is fast, grindy, yet poppy punk with heroically sung or vengefully screamed vocals. Lyrics about being mistaken for a nazi, working class struggle, etc... JI (no address)

ORDER OF IMPORTANCE • demo
Fucking christ this sounds a hell of a lot like Jihad. Chunky music, ugly vocals, and pounding tempos. Heavy and sick. Anti-establishment lyrics. Very good. Watch for vinyl. KM (no address)

CROSSCHECK • demo
Total moshcore straight edge. These songs were clearly written to be sung along with. Live, they blow this recording away, but they're still a bunch of shirtless boys with their fingers pointed into the air while the crowd slams away. Their lyrics on abortion fail to take a definite pro-choice stance, and centers around criticizing the murder of abortion doctors. Other songs concern wanting to kick people's asses and other straight edge stuff. It's copyrighted too, so be sure to get your own copy! JI (2019 15th st. Moline, IL 61265)

PARRICIDE • A Future of Suffering tape
Wow, from the land of Dropdead (RI) comes some death metal. This is a two piece band that consists of one dude who plays everything and the other guy is screeching away about... yup, you guessed it, death and other related things. My only complaints about this stuff is it's a little overproduced (kills any rawness), and the guitar wanking is irritating. A drum machine is the structure behind these hideous grindlords. The lyrics are pretty decent for this genre. Four interesting songs, make this very cool. NW (PO Box 17106/Esmond, RI 02917)

DER BETRUGEN • demo
Noisy crust grind with a low sound production that benefits that sonic approach. Harsh vocals that tear up your eardrums, while the rest of the band battles all enemies of the punks! Finally a song about Newt Gingrich! Some sort of black mass is on side two - yikes. JI (3206 Prospect suite 4, Cleveland, OH 44115)

THE MANDELA SUBFORCE • demo
Rolling, pedalling bass, guitars stretching from high to low chords... all very well done, but lacking much identity. JI (23 Gordon Rd./ Philadelphia, PA 19118) *Hey I saw these guys live in Columbus, Ohio and they seemed really cool... — kent*

SINGLE FILE LINE

KM (Tree/PO BOX 700901/San Jose, CA 95129-0901)

V/A • We Shall Fight In The Streets 7"
Catharsis starts off rumbling like an earthquake, and builds into a hurricane. Next is the worst Integrity song ever (from their 1987 demo). After that is a fast and polished Backlash tune, followed by a chugging and dragging little ditty from Congress. Basically, if you are a fan of dark metal-style hardcore than this is your lucky day. If you are not, then move on to the next review. BEN (Area 51/PO Box 1502/Tempe, AZ 85280 USA)

V/A • Angry Seed Co-op CD
Lethargy mastered onto a CD, consisting mainly of alterna-rock with a melodic hardcore type thing thrown on there too. Take it away please. BH (Angry Seed Records/PO Box 8838/Minneapolis, MN 55408)

V/A • Damned For All Time 7"
Hey punk, come 'ere. This is a punk record for punks. Bands include the Detonators, Iceburg Slim, North American Biason, Starved & Delirious, Nervous Christians, and Candy 500. Punk for all you punks that dig good hardcore punk. Go get it punk, you'll be glad you did. Get out of 'ere punk, you're bothering me. Km (National Dust Records/PO Box 2454/Portland, OR 97208)

JANE HOHENBERGER • Lickety Split cassette
Singing her wisdom with clarity and strength, Jane challenges you and mesmerizes you in the same moment. Performing mostly unaccompanied, her style is unique: Showing jazz and blues influences, yet skippy and creative along her melodies. Hearing this music in a punk rock context makes her bravery evident. Amazing. JI (Bloodlink/PO Box 252/New Gretna, NJ 08224)

AMEN/REDLIGHT • split tape
Amen play some decent intelligent foreign hardcore. It has a bit of a Posi Youth feel to it, while at the same time sharing a huge traditional punk feel. The songs deal with racism, government, anti-unity, and other important social issues. Redlight play some very political thrash that is fast and heavy no-nonsense hardcore. This side has an early 80's feel to it! Both sides are great, and both bands are from Bartek? I tried to look up Bartek in my atlas, but it seems it's outdated. I would assume it's a division of the break up of the Soviet Union, I'm really not sure. But the lyrics are translated! Very cool! NW (Amen: Loblin/55-52-53 Bartek/Poland?)

GEHENNA • demo
I'm in love with these masters of fast paced, discordant hardcore. The only way to describe their sound is to say they sound a bit like ABC Diablo, Scapegrace, and Rorschach, but with a twist! From what I understand they are a S.E. death band. The lyrics are insanely good. This is very heavy stuff that grinds along perfectly. NW (PO Box 83694/San Diego, CA 92138-3694)

REVOICE • demo
This tape starts out with one of those tweaky, discordant, Rorschach-ish riffs, and steady bass. After that a pretty heavy rock sound is maintained. Vocals are sung and have a few backed up parts. This vein of hardcore utterly betrays an ancestry of metal. Though the instruments are all skillfully maneuvered amongst each other, the song-writing is a little awkward and unpredictable which makes this a very interesting listen. Beware of the bad funk on "One Step". JI (479 Hiyoshi Honcho/Kohoku-Ku Yokohama/Kanagawa/223 Kio Yoneda/Japan)

V/A • Sick As Fuck tape
Soapride #2 (8.5x5.5 $1 24pgs.)... I tried to find something nice, I really did, but this just sucked. Nothing in it was interesting: just a case of self righteous "punks" who know what's up and the rest of the people and the rest of the people who don't fall under their "punk" standards just don't understand. Sound familiar? I especially loved it when the writer, "Jimbo", promotes violence and ignorant slurs to solve problems with society. Real bright. Go "punk rock" boy. This 'zine also comes with the Sick As Fuck #1 tape comp with bands such as The Meatmen, One Nature, Ulcer, HFL, Less Than Jake, and more. There's nothing too exciting in here. SI (217 9th St./Cresskill, NJ 07626)

V/A • Point Counterpoint tape
Here we have a 'zine (*Inside Front Hardcore Journal*) with a true appreciation for the heavy and metallic side of hardcore, and a tape compilation full of bands that fit the same description. *Inside Front* is on it's sixth issue with circulation ranging from 1000-2000 copies, so I must give them credit for both hard work and dedication. The 'zine itself includes music and 'zine reviews, columns, interviews, news, yeah, yeah, yeah. It's basic and readable so I've got no problems with it. The tape compilation includes tunes from Lash Out, Brother's Keeper, Backlash, Timescape Zero, Atlas Shrugged, etc... All heavy and chunky though recording quality may vary. Basically, if you're into the tough stuff, look no further, Inside Front will satisfy your every whim. BEN (Inland Empire Productions/2695 Rangewood Drive/Atlanta, GA 30345)

SPIREX • demo
This thing goes on forever. Two dudes playing heavy shit, that has metal influences with a little crusty and a little industrial (well sort of)... technometal? Comes with stupid bio shit. Ugly vocals. Good sound. KM (410 N. Bronough St./Tallahasse, FL 32301)

MAINSTRIKE • Youth Crew '95
You can probably guess what most of this sounds like (as well as the lyrical content) from the title. If you can't... well, it's like old Strife or maybe early 7 Seconds, with a solo or two. I'm into the fast hardcore parts for their energy and that good ol' spirit of '88 sound, but there is just way too much mosh. Nothing Special. JI (Vissteeg 12/6811 DA Arnhem/Netherlands)

SCHEMA • demo
Artfully put together, the music here is set at a peaceful momentum reminiscent of Evergreen with soft, magical Moss Icon chord progression. These vocals are not held back, well sung, they are one of the best parts of Schema. Strong focus on melody and precision. A good band, but stay away if you have a problem with emo. JI (26 Darby Ave./Bushby Leicester/LE 9rd/England)

TWIGHEAD • demo
I can see no difference between this band and All. Just super cheesy pop with sappy lyrics. BH (PO Box 1631, Cranford, NJ 07016)

V/A • Tatterfrock tape
This is a compilation that comes with *Tatterfrock* #7 (60 pgs, 5&1/2x8&1/2). It features a number of bands (Hellbender, Assfactor 4, Rhythm Collision...) all of whom bear a likeness in style with J Church: Wistful, upbeat pop in a Northern Californian way (well, Assfactor 4 *is* kinda poppy). This is a good comp, if you aren't too much of a stickler for sound quality. The 'zine itself has some useful information, and fun ideas (like good games to play with your friends). Brief cartoons and personal writings that offer a glimpse into the author's life, but being vague and short, never get far enough to really be involving. JI ($2 to PO Box 51305/Kalamazoo, MI 49005-1305)

CONCRETE SOX/BUGEYED • tape
This tape is sooo good because Concrete Sox are sooo good. The Concrete Sox side is mostly a live show in Italy, and a few comp tracks at the end, including two raging Discharge covers. If you haven't heard Concrete Sox before it's time you did, because they are one of the best crust bands ever. They sound like a punk hybrid of old Metallica, and if that doesn't sound enticing I don't know what does. Bugeyed are good too. YOU should buy this tape now, because it's really really good. DB (Rippin Thrash/Po box 152/Burton-On-Trent/Staffs/DE14 1XX/England)

RORSCHACH

HIS HERO IS GONE • demo
Cryptic lyrics. Death. Crude recording. Brutal music and brutal vocals. Heavy and abrasive. Could be fucking explosive live. Ugly. Vinyl will come. Beware. KM ($3 to Team Murder/PO Box 12043/Memphis, TN 38182)

AGGRESSIONAL PLAYGROUND • 11 Minutes... tape
This tape is not worth 11 minutes of your life. Take the first Offspring record and add a bit of metal to it, now you have a complete waste of 11 minutes. The first Offspring record is just bad, why anyone would want to emulate is beyond me. Just mind numbing. BH (no address)

REVERSAL OF MAN • demo
Honest lyrics. Influenced by Groundwork, Reach Out, Sleeping Body, Merel and much faster shit, too. No beauty, just power, abrasive vocals, and ugly sounds. The screams of the young searching for meaning. Important. KM (1722 Greenmoor Dr./Tampa, FL 33618)

V/A • Parverotti comp tape
Punk bands from Israel. Lots of varied style, with most being more on the raw punk side than the modern hardcore end of the sound spectrum. I wish there was a lyric booklet with info about the bands and local scene. Otherwise pretty good. KM (Keren Kariel/62-B Ben Gurion St./Hod Ha'sharon/45200/Israel)

STANDPOINT • Opened Doors demo
Three songs, excellent sound quality. Music is beauty orientated with chunky metal influenced guitar and well sung female vocals. The contrast is kind of nice, but I wish the music was more ugly because then the singing would be even more contrasted. Pretty interesting. KM (28 Tudor Dr./Wayside, NJ 07712)

ROSE WATER LIMONADE • tape
As far as folk music goes I guess this is OK, I just don't happen to have any interest in folk music. BH (3402 Campbell/Rolling Meadows, IL 60008)

INSTILL • demo
Rough sound quality. Mosh style with hard, loud male vocals. Straight edge lyrics along with stuff on betrayal and sexual abuse. Nothing new. Okay, though. KM (9 Hidden Hollow Ct./Jackson, NJ 08527)

Goleta hardcore on the move... Let's see Goleta (okay the Santa Barbara area) has produced Agent 94, Downcast, Suckerpunch, Toadliquor, Not For The Lack Of Trying, Han-shan, Reality Control?, Manumission, Jara, Embassy, Incurable Complaint, Ochre, and these days there is the Family, Dwab, Stephen Hero, IG-88, Nation Of Lepers, 60 Cycle Hum, and Folk Songs... Goleta, back on the map... watch out! Go...leta!! — Kent

THE FAMILY • Values demo
When the Family started I thought they were pretty much going to turn into the local joke band, but to my surprise and pleasure the Family has actually turned into a pretty good hardcore band. This demo features both Dylan and Mike doing some of the singing chores. Dylan uses his singing voice to turn the Family into a melodic punk band while mike uses his more aggressive bellow to give the same band a more straight forward thrash attack (well not quite thrash but it sounds like a real aggressive band from the mid '80s). The lyrics are all real good too. Anyway this is a good demo, and yeah I'll admit it now, a good band. KM ($2 to Dylan Ostendorf/5900 La Goleta Rd./Goleta, CA 93117-1842)

NATION OF LEPERS • Engine demo
Charged industrial metal harshness. Lyrically and musically this holds a significant amount of intensity and urgency. The pounding rhythms and vocal styles recall Ministry and a little Downcast, however there remains variation between the moods conveyed. By being creepy and scary at one moment, and then arena rockish at the next, this is... compelling. JI (5459 Palace Court/Santa Barbara, CA 93111)

SIXTY CYCLE HUM • Do New Things demo
This band earns 10 points for originality. The music consists of tranquil spells interrupted by moments of a more kinetic energy. The two bass guitars usually create a comfortable groovish texture. Other songs alternate between nervous fretful sounds and a slippery, cool fingersnappin' jazzy feel. JI (Reality Control?/5970 Birch #2/Carpinteria, CA 93103)

photo by shawn scallen



STEPHEN HERO • demo
Musically this is real fast and chaotic in the vein of Merel or Rye, but the vocals are really, really harsh and totally undecipherable, much like Ani's vocals were in Manumission. The lyrics are personal, but seem interesting. Good sound quality. So far they've been off and on live, with the on shows being really good and the off being okay. But the demo is all on, with their fast, hard, chaotic music and fucked up vocal work working well. KM ($3 to Brett Hall/PO Box 12817/Santa Barbara, CA 93106)

FOLK SONGS/DWAB • demo
Folk Songs are real hard and real abrasive. They have the same kind of power that a lot of heavy crusty bands manage, only the music is a lot more involved. The vocals are ugly and hard. Dwab is basically Ananda from Folk Songs, and the vocal sound is similar, but the music is a lot more free flowing and experimental. I've seen Folk Songs a few times and they've never really managed to pull it off as well as this demo does. If you're into crusty weirdness with harsh vocal work then check this out. KM (Ananda/2657 Foothill Rd./Santa Barbara, CA 93105)

Last Minute Additions:

SAP • Circular Breather 7"
I'm sure it shouldn't but, Sap reminds me a lot of Shotmaker. Real hard, driving music that doesn't let up too often. Relentless repetitive rhythms. Sap cranks out the tunes. Headbanging hardcore without the metal. Frantic and cool. KM ($3 to Little Deputy Records/PO Box 7066/Austin, TX 78713-7066)

SOCIETY OF JESUS/SUBSTANCE • split 7"
Society Of Jesus play real fast and fairly hard, at times hitting a thrash speed. The vocals are growls and grunts in Italian. They've also got some mosh tendencies. Substance are a little slower and they tend to mosh a lot more but not in over indulgent way. Their vocalist is really letting the screams rip. He sings in English. The record is nice looking too, including some stuff from Vegan Action (which is in Italian). KM (Insociale/via D'Avia Nord No.54/41100 Modena/Citta/Italy)

HUMAN ALERT • Punk Is The Drug 7"
The layout for this 7" is really nice, with art and comics for each song that is well done. The music is mostly really fast thrash type stuff. Just play as fast as you can, though they do break occasionally. The vocals are super squeaky and super fast. We're talking fast and noisy. There is even a trombone on occasion, and it too gets played fast. Fans of fast punk thrash should slap this one on. Most lyrics in German, or is that Dutch? KM (Wicked Witch/PO Box 1001 AD Amsterdam/ Netherlands)

ABNEGATION • In The Eye Of The Storm 7"
Fuck, this sounds really European, but it appears that Abnegation are from Pennsylvania. Their sound is extreme metal hardcore, with a death influence. Lots of heavy death mosh, and the vocals are a brutal below. Lyrics are about sexual violence, vivisection, and the death of the planet, but everything is written in a gore/ death tone. The record comes with a statement of purpose from Our Struggle, which is in both German and English. Music for the dying. KM (Our Struggle/ Pidinweg 33/A-5020 Salzburg/Austria)

SIMBIOSE • 7"
Starting off with a little ska, Simbiose suddenly transforms into a full on grind band. Fast. Faster. Fastest. Full out thrash and full on grind vocals. Lyrics are all in Spanish (or Portuguese?) but there are English translations. Songs deal with pollution, the "discovery" of the new world, equality and other politically correct topics. Play fucking faster. Blows all that crappy pop I had to review for this issue out the fucking window. Faster, you assholes, play faster!!! KM (Creative Conscience/Apartado 43 2750 Cascais CX/Portugal)

DEVOID OF FAITH • 10"
These fuckers just keep getting better and better, and it seems that their sound is constantly evolving. This time around they are playing really fast noisy hardcore with screeching vocals and lots of piercing guitar sounds. It kind of reminds me of a combination of Discharge and a slower, less metal Citizens Arrest. Individualistic fuck the state lyrics. This material will eventually get released in the States on Crust Records. KM (Anomie Records/Cheruskerstrasse 3/44793 Bochum/Germany)

THE NEIGHBORS • I'm No Gentleman 7"
This is real fast punk ala the '80s. The goal is to play as fast as you can with out losing the melody and groove. They do it pretty well, and fast. Lyrics about assholes (not people that are assholes, but assholes), bands that think they're better than everyone else, and the little things in life. I though this would suck, but no it just zips by as fast as it can and doesn't cause any sappy pop punk damage. KM (Delux Records/PO Box 3782/San Diego, CA 92163)

TEMPO ZERO • Silvia Baraldini 7"
Tempo Zero play melodic rock with really well sung vocals that are in both Italian and English. The music is really beautiful and the music works well, and the lyrics are poetic and fitting to the music. There is also one really fast punk song. Cool record. KM (Blu Bus/ via Consolata 5/11100 Aosta/Italy)

• TOP 10 •

The review process really only tells you what one person thought, while the top ten concept gives you an idea of what several people were into over a small space of time. Records, CDs, 'zines, live shows, games, or what the fuck...

Lisa Oglesby • Hated Throughout The Land

CAGE #1 'zine — AMBUSH - Lach! CD — LOS CRUDOS/SPITBOY - split LP
BIKINI KILL - Anti Pleasure 7" — *IT GIVES ME THE CREEPS* #5 'zine
MINE #3 'zine — *CAT PLANET DOGSTAR* #1 'zine
Frisbee w/Single File Line at (and) Columbus Festival. — SLOWSIDEDOWN - 7"

Kent McClard • My Flame Still Burns

THREADBARE - Feeling Older Faster 12" — GROUNDWORK - CD
JIHAD - Gods' Forsaken People 7" — BLEED - 12" — XXX - compilation LPx2
FRAIL/SPIRIT ASSEMBLY/BENCHMARK - as bands and as people — DRIFT - 7"
AMBUSH - Lach! CD — BROTHERHOOD - As Thick As Blood CD
OKARA - demo — STEVEN HERO - demo — HIS HERO IS GONE - demo

Danielle Arcidiacono/ • Her Bird Has Sex With Socks

ANASARCA - 7" — HALF MAN/SPIRIT ASSEMBLY - live
ENEWETAK - 7" — THREADBARE - Feeling Older Faster 12"
ELEMENTS OF NEED - 7" — INCURABLE COMPLAINT - 7"
MONSTER X/HUMAN GREED - split 7" — THENCEFORWARD - 7"
SLOWSIDEDOWN - 7" — 7/19/95 - Red Rock with Da Kids!

Felix Havoc • Code 13 vocalist

LOS CRUDOS — HEIST - 7"
PIST/BRUTALLY FAMILIAR - split 7" — AUTHORITIES - Soundtrack For... 7"
ULCER/CAPITALIST CASUALTIES - split 7" — AUD ROTTEN
FLEX YOUR HEAD - comp LP — D.R.I. - Dirty Rotten 7" (LP)
Get In The Van by Henry Rollins — OVERKILL - 7" (on SST)

Nate Wilson • Monster X • Devoid Of Faith

INSANE YOUTH - Not give A Damn 7" — ORDER FROM CHAOS - Plateau... 10"
UNION OF URANUS - demo — CODE 13 - Doomed Society 7"
ROTTEN SOUND - Psycotic Veterinarian CD — GEHENNA - demo
FEAR OF GOD - As Statues... 12" — MULTIPLEX/HELLCHILD - split 7"
DROPDEAD - 11" — INFEST - 1st 7" (bootleg)

Dain Blodorn • New Recruit For The Crust Army

CRASS - anything — RAIYA - 7" — CONCRETE SOX — ASSUCK live — AVAIL live
LOS CRUDOS live — NAUSEA - Extinction LP — ALARM - Destroy Sexism 7"

Ben • NG-88 vocalist

INCURABLE COMPLAINT - tour & 7" — MONSTER X/HUMAN GREED - 7"
GOOD RIDDANCE - LP — ENGINE KID - live/ CD — Francisco Alegria
NEUROSIS/MAN IS THE BASTARD - live — EXHUMED - live
THE CROWNHATE RUIN/SPIRIT ASSEMBLY/HALFMAN - live
"Love is a Dog from Hell" by Charles Bukowski — KYUSS - And The Circus... CD

Brett Hall • Silent & Strong • Steven Hero guitarist

ANGEL HAIR - Insect Mortality 12" — SPIRIT ASSEMBLY
THREE STUDIES FOR A CRUCIFIXTION — FRAIL — RYE
BENCHMARK (ARkansas) — ASSFACTOR 4
GRAIN — SLOW SIDE DOWN — SINGLE FILE LINE

Carsten Nebel • Bank Robber

DAWNBREED - live — ABC DIABLO - new 12"
FUGAZI - live — Frail - live — JASMINE/ELEMENTS OF NEED - 7"
More than Music Festival, Columbus (thanks to Grace, Scott & the others)
Escape from Kathmandu, from Kim Stanley Robinson — Rye - live
VOORHEES/STALINGRAD - 7" — SHOTMAKER - 12" and live

Kristi Fults • Traitor To The Goleta Cause

SEEIN' RED - new 7" — HALFMAN live — JIHAD - Gods Forsaken... 7"
GOLGATHA/LUZIFERS MOB - split LP — INCURABLE COMPLAINT - 7" & live
SLOWSIDEDOWN - 7" — IMPETUS INTER live — UNION YOUNG AMERICA - 7"
WELLINGTON 7" and live — XGoletaX

Peter • Crucial Response

VOORHEES - Spilling Blood... LP — MAINSTRIKE - Youth Crew '95 demo
BROTHERHOOD - CD — PLAGUED WITH RAGE - demo
GREENING new recordings — NORTH BY NORTHEAST - 7" comp
IMPACT UNIT - CD single — MANUMISSION - Diego Riviera... 7"
MOHINDER - The Mission 7" — ASSFACTOR 4 - Smoked Out 7"



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groovecore

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P.O. Box 7478 Winston-Salem, NC 27109 7" $3 CD $8

If you bought the Constatine Sankathi 7" and the lyric sheet is either missing or unreadable then please write to get one from me! Or if you're just interested in writing the band: Joe Mattson/810 Lane Blvd #2/ Kalamazoo, MI 49001.

NEED: Dr. Know stuff. Shirts in excellent condition only. Especially of logo with girl. Large/ X-Large. Plug In Jesus 7", original group 7". Videos. Send trade/want lists, negotiable prices: Brett Lawson/1753 Mill landing Road/Virginia Beach, VA 23457.

Control Unit HC/punk, networking and literature distribution offers music, literature on gender, class, and sexuality issues, political prisoners and more, + info on how to plug into these and other struggles. Stamp=catalog. Submission=response. Derik/ Control Unit/3 Hillcrest Ave/Clifton, NJ 07013.

Punk rock teenage dork desperately seeking friends to show me the ropes. I just moved to north Jersey. I have a croquet set. I am cool I swear. Nina/Charmschool/28 Waterbury Road/Upper Montclair, NJ 07043.

$3 for forty words • forty word maximum • cash only

classifieds

Rare Germs, Avengers, MDC, Crass, Yes LA, DYS-Brotherhood, SFA 1st EP, Straight Ahead 12"EP, End the Warzone, Rapeman-Subpop, lots more. Write for free list. Not an auction. Mike/Rt. 3 Box 6B2/Tecumseh, MO 65760/USA.

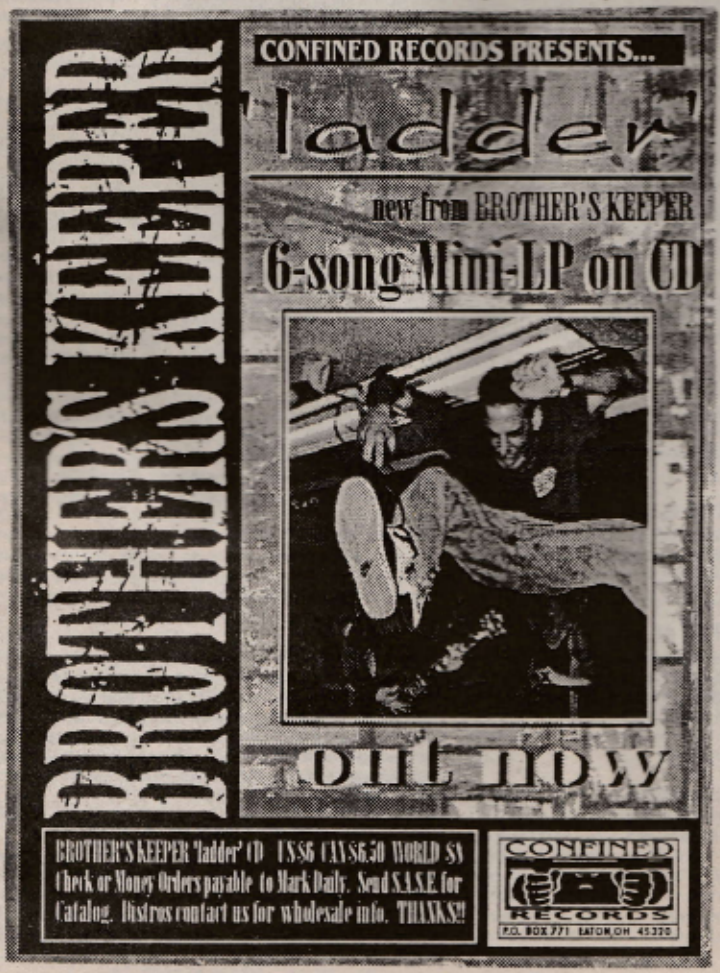
ANASARCA/ANONYMOUS split 7" and repress of the ELEMENTS OF NEED/JASMINE split 7" (originally on Kidney Room) out really soon. $3ppd USA or $5ppd world. Payable to Nick Pimentel c/o Planaria Recordings/3766 W. St. NW/Washington, DC 20007.

Bass player looking to form band in Orange County area. Influences: Evergreen, Drive like Jehu, Christie Front Drive, and Sensefield. Aaron (714)974-8296.

Benefit CD for children from Bosnia. It's called Drobtinice Upanja and contains tracks from N.O.F., Kina, Agathocles, Yuppicide, Dirt and lots more. Available for 20 DEM (Europe) or 14 USD (world) ppd from N.S.P./C.P. 114, 34170 Gorizia/Italy. Thank you!

Looking for a couple of things: Hoover Sidecar Freddie 7", Breathing Walker cassette, and most especially the Fear of Smell comp LP. Will pay reasonable prices. Matt Gambino/5118 South Greenwood #1/Chicago, IL 60615/e-mail mjgambine@midway.uchicago.edu.

NAKED AGGRESSION RECORDS: No Consent-Generation of Today 7" (Melodic skate-punk), Nothing Yet-Scratch and Sniff 7" (Obnoxious punk), Aus Rotten/ Naked Aggression-split 7" (Old school punk). $3 each, No Checks. Phil/PO Box 3102/ North Hollywood, CA 91609.



Hey older punks! You dig KISS? Send a 32¢ stamp for my lists of KISS video and merchandise for sale. No shitty quality stuff either! Complete descriptions of killer shows with and without makeup. Skeeter/Box 9561/ Wyoming, MI 49509.

GG Allin World Headquarters. We carry over 40 different items. records, T-shirts, CDs, tapes, stickers, videos, and more. Send 2 32¢ stamps or 2 IRC's for Huge list to: Skeeter/ PO Box 9561/ Wyoming, MI 49509.

Got problems? Put a bullet in your head. What's the fucking deal? It seems easy enough to me. Kill yourself. Do it today! Bullet in the brain...

Breaking Free #4 out now. $3.00 ppd. Interviews with Ignite, Kill Holiday, I Wish I, Tidbit Fanzine; personal writings, etc. Coming soon - I Wish I 7". Anything sent in will be reviewed and possibly considered for release. Chad Stroup/366 2nd Ave/ Chula Vista, CA 91910.

Little League Records is a d.i.y. punk label in Florida. We encourage all bands to send in demos for our future releases. We love to trade 7" releases also. 1496 S. Missouri Ave./Suite #233/Clearwater, FL 34616. Write us.

CRAZY VIDEOS! I sell rare, uncut horror, Hong Kong action/martial arts, Japanimation, depravity, punk, giallo, art, etc films cheap. Fast service, no rip-offs. Send 3 stamps for my list to: Joseph A. Gervasi/142 Frankford Ave/Blackwood, NJ 08012.

Promise number four is out now, yeah. Formerly "time" but there was already a weekly news magazine by the same name. Shoot. Obligatory interview things (ooh ah) with Doghouse, Waterfront, Frail. Writing too. Dollar and stamp. Ben Scholle/117 East Cedar Ave/St. Louis, MO 63119-3044.

Winnipeg hardcore festival May 10,11,12 1996. Now accepting demos/lyric sheets from intelligent HC bands interested in playing Winnipeg Canada in the Spring. Write: PO Box 26014/116 Sherbrook/ Winnipeg, Manitoba/R3C 4K9 Canada. Or call (204)774-1553.

POLITICS? Send SASE for free stickers and catalog of suppressed information, music, buttons, shirts, and 'zines. More postage you send, more free shit you get. NEED new information, trades. Records, distribution, promotion, publishing, and design in the house of AWAKEN/PO Box 581/St. Petersburg, FL 33713-0581.

Crosscheck - hardcore from the heartland. New school meets old school. Positive but not straight-edge band. Studio quality cassette release now available. Professionally recorded and packaged. $5 ppd. Send check, money order, or well hidden cash to Brett Noble/2019 15 Street/Moline, IL 61265. Quick response guaranteed.

Wanted: Photos of Falling Forward, Roosevelt's Inaugural Parade, Guilt, Inkindel, Metroschifter, and Ricochet for use in future Initial Records catalogs, ads, etc. Credit will be given for any photo used. Send all photos to Initial Records/PO Box 251145/ West Bloomfield, MI 48325.

HEY FUCKER get 100 custom 1&3/4" buttons for $35 ppd, send logo/design and check or MO payable to S. McGee. 10,000 issue publication/ Florida contact lists needs shit to review, contributions and advertisers. SASE for Florida contact list and catalog. AWAKEN/PO Box 581/St. Petersburg, FL 33713-0581.

Falling Forward, Roosevel's Inaugural Parade, Guilt, Enkindel, This World Rejected, Ricochet, and Metroschifter. As always, send a stamp for a free updated catalog and stickers. Initial Records/PO Box 251145/West Bloomfield, MI 48325.

Free catalog of hard to find punk, hardcore, industrial, gothic and alternative at the cheapest prices around. Send for a huge catalog of over 5,000 titles to Round Flat Records/PO Box 1676-S/ Amherst, NY 14226

Want to mailorder hardcore? Write us. Ebullition/PO Box 680/Goleta, CA 93116

AFRAID OF THE TRUTH #5 8.5x5.5 $? 29pgs.
This issue is mostly about homosexuality and coming to terms with it, but there are a lot of other personal issues included as well. The entire 'zine is very personal and well written, which makes reading it a pleasing experience overall. LK (362 Highland St/Wethersfield, CT 06109)

A GOOD DAY FOR JOHNNY #1 news free 16pgs.
Full of reviews, great articles about mass media and Mtv, and a decent interview with Avail. It's free, it's pretty good, so how can I possibly complain? DA (1025 42nd St./South Birmingham, AL 35222)

THE ADVENTURES OF FRITA LAY #1
8.5X5.5 50¢ 24PGS.
I might suggest that before you decide to send something in for review you make sure that the pages are legible (use a dark pen) and in the correct order. Not to say, that I am too lazy to turn the thing upside down, just for appearances. Anyway, inside there are some quick stories about her life and scribbled cartoons. None of it struck me as very exciting. LO (PO Box 0098/Gilbert, AZ 85299)

AID #3 4x5 1 IRC 16pgs.
A short, flowing personal 'zine packed tight with writing. I had a little trouble reading thid person's handwriting as it got more out of control, but the message got across loud and clear. LO (Jouv Asridlaan 341/8310 Brugge/Belgium)

ALPHABET SOUP #1 8.5X5.5 $? 37pgs.
The only thing that really seemed to interest me was the color cover of this 'zine. Not to say this 'zine was necessarily bad, but more so "the same old, same old". Yet on the other hand, it does have a pretty neat-o cartoon called "Potato Boy". ML (922 Vine/W. Lafayette, IN 47906)

THE AMAZING EMO-BOY...WITH FISTS OF STEEL #1 8.5x7 $1 28pgs.
This one features Earth Crisis, Biohazard, Madball...just kidding. A nicely done collection of short stories, poems and columns, all in the personal "realm of hardcore". I could relate to some of it and disagreed with some it, which speaks for the quality of the Emo-Boy. I found the short stories the most interesting thing in here, they're great. Definitely worth getting! CN (14893 Southmere Crt./ Surrey, BC/V4A 6V5/Canada)

AMERICA? #3 8.5x5.5 50¢ 22pgs.
Lots of little tidbits of thoughts all over the place to interest you. There is also a Slamdek Rec. Company interview that is somewhat interesting. I'm having a hard time getting anything out of it but who knows, this 'zine could be for you. I guess you'll just have to check it out for yourself! ML (228 NW 19th Ave./Gainesville, FL 32609)

ANTHEM #3 8.5x5.5 64¢ 24pgs.
A Christian edge 'zine with articles about the subject, a review of a fest, and interviews with Focused and Prevail. Not exactly my cup of tea. DA (10025 Thomas Payne Cir./Charlotte, NC 28277)

ANTHEM BOY #3 8.5x5.5 $? 40pgs.
Issues #1 and #2 of this 'zine were known as Failure for Life. Personal writings that seem somewhat shallow and naive, but I think he means well. Stuff on homophobia, religion, and friendships. Also, interviews with Frail and Empathy. KF (157 Fairview SW/N. Canton, OH 44720)

AT LEAST WE DON'T HAVE EARTHQUAKES #2 8.5x5.5 64¢ 40pgs.
Most of this is two long interviews with Zoinks and Blueprint. The interviews are good and fun to read, so it makes it nice. There is also an article which explains the title, a bunch of record reviews, adds, and some punk coloring fun. Lots of cool funny stuff. MR (5719 Viking/Houston, TX 77092)

AUGUST #1 8.5x5.5 64¢ 20pgs.
The only thing this 'zine left me with was an idea that the editor is real nice. Just some little stories about life in his town and life, but I could feel the congeniality seeping through. LO (108 Mariner Dr./ Ormand Beach, FL 32176)

BABY, I DIG YOU #1 8.5x5.5 $2 40pgs.
There's some stuff I really like in here and then there's the stuff that doesn't appeal to me all that much. I enjoyed and agreed with the essay on the punk comparison of the 70's/80's to what is supposedly called punk today. The gossip story was really neat and something I'm totally sick of too. And I found the Gateway Clothing article funny and original. I suggest getting this for those 3 stories alone, although $2 is kind of pricey. KF (PO Box 2244/ Olympia, WA 98507)

BAR CODE ANNIE #2 8.5x5.5 $1 36pgs.
Setting himself forth to cast a shadow of doubt on our new world order, Chris, takes on cops power and the reality of Nintendo being a school of subservience. He also does a nice job interviewing Kent and Unbroken, who I respect more now. (Unbroken, that is.) A pleasant surprise. LO (Chris/762 Upper James St./Hamilton, Ontario/L9C 3A2/Canada)

BEAT UP THE POOR 8.5x5.5 $1 24pgs.
Things are happening in Texas, and this 'zine tells you about them. (Especially the bands which are quite good.) Personal tribulation of fatigue, traveling, expression, and an article on the conditions of the Chiapas Revolt in Mexico. CQ (PO Box 8054/Austin, TX 78713-8054)

BELIEF #6 8.5x5.5 $2 40pgs.
Man, I hated this 'zine. Ignorant macho views, tough guy bitterness, and opinionated narrow-minded shit. Don't send you things for review if you can't handle anything but a good review (Atlas Shrugged, this 'zine) because you sound silly whining about someone elses opinion. Your opinion is different than mine and vice versa, so why do you complain so bitterly? Man, it's just opinion! There's a shit load to read of typical 'zine contents (ads, etc.). Lots of reviews and opinions, which are fine, but we disagree. A little open-mindedness would do nicely for this boy. CQ (2214 Lake Forest Ct./San Bernadino, CA 92407-2478)

BENEATH THE WHEEL #1 8.5x5.5 64¢ 28pgs.
From the look of the "Annual Sex Issue" cover I figured I would a wealth of bad jokes and stories about loss of virginity, kinky sex, NAMBLA etc. Instead I found some refreshingly intelligent articles over how people are seen, turning the tables, and religious criticisms, all with a feminist slant. LO (7266 N Oracle Rd. #137/ Tucson, AZ 85704)

BUMRUSH #1 8.5x11 $2 36 pgs.
This 'zine covers a lot of goings on with Punk, Oil, and hardcore bands. There is an overwhelming load of show and record reviews, and then there are interviews with Quicksand, Samiam, Integrity, 108, Split Lip, and Raybeez of Warzone. None of these are too interesting because they all revolve around line-up changes, record labels, other bands, and information that just doesn't mean much to someone not involved with these scenes. The crossword at the end was the funniest part, even if it did revolve around those scenes, again. All the photos are from 1990. JI (40 E Main St. #121/ Newark, DE 19711)

CAGE #1 8.5x5.5 32¢ 20pgs.
A amiable walk through this person's creative side. The writing is well done and fresh, even the story, which most people can't pull off. Probably my favorite 'zine of this issue. LO (Dzung Vo/Brown University/Box 4704/Providence, RI 02912)

CARDINAL SPIRITS #1 8.5x5.5 $1 28pgs.
Great zine with articles about Mumia Jamal, veganism, and the echinacea plant. I was especially enthralled with his written experiences with being arrested for vandalizing fur shops. More power to you. DA (987 Meda ST. Apt. U/Memphis, TN 38104)

CIRCLE OF SALT #1 8.5x5.5 $1 28pgs.
From the beginning this editor talks about how punk rock trying to do something is useless, since you can't change much and we are born with a certain amount of knowledge and no more. That pretty much made his whole thing a hard pill to swallow since, if I agreed with that, I wouldn't be wasting my time doing this shit. Probably realistic, but depressing. LO (3824 Janbrook Rd./Randallstown, MD 21133)

CLEARWATER #2 8.5X5.5 $1.50 36pgs.
I enjoyed reading this 'zine. I could relate to some of the stuff she said about gossip and how sick she was of it. And about how the "scene" is going down the tubes. There's other stuff on religion and aroma therapy. And pictures too. My favorite were of John Cusak in Say Anything, and Lady Miss Kier. KF (25 Mt. Rd. #2/Brighton, MA 02135)

COFFEE BREAK #3 8.5x11 $1 30pgs.
Started off on an impressive note with a good article and critique of Reagan's presidency, but I was completely turned off by the author's view of women. Between the tidbits, there are interviews with Propegandhi, Ironside and Lagwagon. By the way, maybe if you respected women as humans, you would meet someone one day! DA (Andrew Ford/ 2 Parkside Place/ East Horsley, Surrey/ KT24 5BZ/England)

CRACKHOUSE BURNOUT #1 8.5x5.5 $? 16pgs.
If you enjoy poetry, than this may be just for you. A nice layout compliments the poetry which is all done by the same author. DA (PO Box 376/Rancho Sante Fe, CA 92067)

DEKLIN #1 8.5x5.5 50¢ 28pgs.
Though the cut-and-paste layout made this 'zine a bit hard to read at times, I still enjoyed it. A little personal, a little political, but it doesn't go too far in depth in either direction. I look forward to more. LK (170 Pineland Ave./ Burlington, Ontario/L7L 4A7/ Canada)

'zine reviews

BLINDSIDED #1 8.5x11 $1 22pgs.
A fantastic first issue. I wish the first 'zine I did would have turned out half as well as this. Sincere is the word I will call this. Neal comes through in flying colors. Kate and Melissa have loads of neat things to say- yeah, I think men suck, too, but not all men. Great article about self-esteem and since I don't have any I feel great. Interview with Bloodstone. Not to lonely and to the point. Hope to see another endeavor from this threesome. RR (6256 Central Ave./Indianapolis, IN 46220)

BOAR DOME #5 8.5x11 FREE 15pgs.
For free its not bad at all. Some cool drawings. A neat-o Vandals review and some record reviews and that's about it. Check it out and please recycle. RR (2470 Stearns St. #237/Simi Valley, CA 93063)

X BREAKING FREE X #4 $2.00 65pgs.
Mass pictures! Another great one from Ati and Chad. Boys, you've outdone yourselves again. This one definitely rocks. And that's all that needs to be said. ML (274 Montclair St./Chula Vista, CA 91911)

CAT PLANET DOG STAR #1 8.5x11 $1 40pgs.
When I pick up a pile of 'zines to read, I always wish for something like this. Intelligent, arty, political, personal, and relevant to my life. I am in awe of this from the poetry to the first hand article on the prison system. The next issue is going to focus on abortion and body images. I can't wait. Get this, you won't be sorry. LO (PO Box 421872/San Fransisco, CA 94142)

CHILL OUT #2 8.5x5.5 $3 56pgs.
This would be a dream come true if I read French. Self described as a hardcore fanzine with interviews with Bleed, Symptom of Isaac, Stumpy, Seein' Red and more. I was really into the Seein' Red interview which I tried to translate (with the help of Aaron), but I didn't get too far. The editor would really like his 'zine to be distributed in the Canada/Quebec area, so if you're interested get in touch with him! KF (Oliver Lacoste/Lagrange/ 33550 Capian/ France)

DRAWN AND QUARTERED 4x5 32¢ 20pgs.
Originally, this was an art project assigned in school, but Daryl thought it was pertinent enough to distibute it around a little. The basis of it is an essay about roles in our society, double standards, and how we put ourselves into little boxes. Sometimes it got simplistic but the layout is so appealing, it didn't really bother me. Cool. LO (Daryl Vocat/Box 22172/Regina, Sask./S4S 7H4/ Canada)

DESIGN #816 3x2 32¢ 20pgs.
I'm not sure what to call this, but it is done by Michelle, so I'm putting it under this title. If you want to crawl inside her head, this is one way. Here she discusses relationships and all the scopes she experiences. I hope she figures it out. LO (PO Box 11496/ Milwaukee, WI 53211)

DESIGN #816 #8 4x5 $1 28pgs.
It's all about discussing oppression and talking about the ways we shirk off our roles. Plus stuff about relationships, of course, all being thought out as you read it. Blah, blah, blah, I love this 'zine. LO (PO Box 11496/Milwaukee, WI 53211)

DISHWASHER #13 5.5x8.5 50¢ 40 pgs.
For those of you unfamiliar with Dishwasher, it's the ongoing saga of a person on a quest to wash dishes in all 50 states. This issue features adventures in Portland and Washington, as well as comics by Sheryl Shelf Life, and a few talented others. Tales of dishwasher revolt, conspiracy, and survival are all told with a skill that rivals Aaron Cometbus. A fun inspiring read - check it out for yourself. JI (PO Box 8213/Portland, OR 97207)

DYSFUNCTION #4 8.5X5.5 25¢ 34pgs.
Interviews with Deadguy, Unbroken, and Iceburn. Three Marvelous bands equals 3 good reviews. Unbroken is the best band in the world as of now and yes that is my opinion. The zine is put together great. Some good pictures and some of there own reviews. A definite must get. RR (301 Channing Drive/Manchester, CT 06040)

EARTHQUAKE #41 8.5x5.5 $2 26pgs.
I've been waiting to review this. It makes me feel real stupid. I can't read a damn word in this zine. It's put together great and the pictures are fun to look at. If you would like to test that French out, pick it up. RR (Leca Frederic/Le Menil/F-88160 Le Thillot/France)

ELECTRIC FIELD DANCE #1 4.5x7 $1.50 44pgs.
This is a reprint of Third Wheel #1 with revisions and additions. If you don't know what Third Wheel was about then I'll explain. It contains instructions on how to destroy and rip off the system. From how to make nitroglycerin and guns, to easy stuff like how to reuse stamps and shoplifting techniques. Definetly worth it for most people. Keep in mind that its for entertainment purposes only!>:) KF (2320 Flora St./Cincinnati, OH 45219)

EMOTIVE IMPULSE #1.6 5.5x8.5 $2 28pgs.
Some of this is really focused on the Belgian scene, and some of this is more broadly orientated towards life and the struggle to survive. Somewhat personal in nature, and always fairly interesting and expressive. Well done and well received. Better than most. KM (Joeri/Astridlaan 341/8310 Brugge/Belgium)

ENOBLED MIND #6 8x7 64¢ 44pgs.
First of all, the layout is really original, you can tell this person has access to a computer. The writing is all very personal and intelligent, and I even read the reviews with Frail and Weston. Very nice. LO (71 Pitkin St./Manchester, CT 06040)

!EXISTE! #9 8.5x5 $1.50 28pgs.
All personal writing about being Hispanic and not feeling home in the place the writer grew up. Pretty depressing and sad. At least that's the impression I got, though I have to admit that as a white European I might not have the right background to understand everything in here. CN (6323 Cherrywood/Portage, MI 49002)

EXTENT #5 news $1.50 38 pgs.
Yet another excellent installment of this zine with good interviews of Deadguy and Shades Apart. Includes a great layout, an internet listing, and a sad look at suicide's effects. I especially enjoyed John's "professional" d.i.y. tutorial on silkscreening, if only he knew how to clean up after himself though! DA [I like it, too. LO] (148 Hillside St. #2/Boston, MA 02120)

FABIO VS. RIKER #2 8.5x5.5 $1 38pgs.
This is a heavy anarchy 'zine that's more into action than reaction. They totally promote the DIY ethic, and will have nothing to do with major labels, etc. Articles about the history of Oil, vegetarianism, and ecology. And interviews with Naked Aggression and Noam Chomsky. Very informative. KF (PO Box 42/E. Burke, VT 05832)



FERN #10 8.5x5.5 $1 32pgs.
An extraordinarily well written zine, impossible to breeze through. Kim raises important questions for women and men involved with the written word, and causes a good deal of introspection for any reader. Fern stands out from most other zines because the reader becomes so involved with the subjects through Kim's writing. Every page was worth it. JI (PO Box 11496/Milwaukee, WI 53211)

566 #6 8.5x11 $1.50 32pgs.
This is one of the most intelligent and thought provoking 'zines I have seen in a long time. Finally, there are articles about the current political scene in California (i.e. prop 187). Plus many more on welfare reform, the beauty myth, apathy in hardcore today, and the longshoremen strike. Rad vegan recipes and interesting statistics make this 'zine a most read and wins my "zine of the issue" award! Continue this project! DA (510 Page St./San Francisco,CA 94117)

FONZ-INE #1 8.5x5.5 $? 20pgs.
You guessed it - this zine is all about Happy Days. Chockfull of facts about the gang. Plus pictures featuring Laverne and Shirley, Joannie and Chachi, and a centerfold of Ralph Malph, Fonzie, Potsie, and Richie. Future issues may include the Dukes of Hazard, What's Happening, Star Wars, and Three's Company. A must for kids who want to relive the 80's like I do. KF (242 S. Atherton St./ State College, PA 16801)

FIST CITY #4 8.5x5.5 $2 54pgs.
Lots of anecdotal stories of this persons weird, and often gross experiences, with little breaks of photo-copied news clippings (also in the sexual, or strange, or both vein) and an interview with Youth Brigade. It had it's funny moments, but panty humor and sexual perversion doesn't go that far with me. LO (L. Daigle/2255 St. Mathieu #1206/Montreal, Quebec/H3H 2J6/Canada)

FROSTBITE #1 8.5x11 64¢ 26pgs.
Not bad for a first try. The concept is your basic sXe 'zine: political articles, lots of photos, an interview with Swing Kids, some reviews, and lots of ads for other sXe stuff. It would be nicer if the photos weren't so dark. But it really isn't bad. Keep on chugging, Ted. LO (129 Keller Ln./Trucksville, PA 18708)

FUCK THE PLAYBACK 8.5x11 $1 24pgs.
I was able to appreciate this 'zine way more because Issa is my friend. He is unavoidably political and humorous in his pieces, though most of them revolve around topics like places he's been, etc. that wouldn't appear to have that sort of twist. I enjoyed Issa's 'zine, though he still misses the points in Thelma and Louise. LO (422 E. Howard Ave. Suite A/Atlanta, GA 30030)

GEARHEAD #3 8.5x11 $4.95 122pgs.
A "alternative rag" lookin', fancy schmansy layout is why this lame 'zine costs so damn much. This 'zine has some interviews, a bit about beatnics, reviews, and comics that are surrounded by pics and facts about cars. This 'zine meant absolutely nothing for me and may only suit the Mtv crowd. Eechl DA (PO Box 421219/San Francisco,CA 94142-1219)

GOBSTOPPER #2 8.5x5.5 $1 43pgs.
Loads of stuff to read social, political, religious, and so on. No boring interviews and the layout is clean. Lots of cartoons and comics. Use a condom. ML (270 Trenton Rd./Fairless Hills, PA 19030-2714)

GOGGLEBOX #4 8.5x5.5 $2 76pgs.
This one is actually worth the two bucks. Personal rants, DIY Maxipads, letters, a tour diary of her travels and so much more. Jen writes with honesty and precision and produces an magnificent 'zine. I want to read the earlier issues. LO (Po Box 252/New Greta, NJ 08224)

when sending for 'zines always consider postage costs, especially if you are from another country, and free doesn't mean you shouldn't send some stamps...

GRAND AMERICA #2 8.5X5.5 $? 22pgs.
Typical 'zine-stories, interviews, reviews, and so forth. But it does come with some Grand America stickers which is a plus. There is also a great picture of Patti Duke that you possibly might want to hang on your wall. ML (1204 N. L.B.J. #205/San Marcos, TX 78666)

GREEDY BASTARD #12 8.5x11 $? 53pgs.
At this point I can't read anymore. Really long interviews with Weston, Bugout Society, and Kier Hanratty Riot Wind. Excellent layout, great printing, but my eyes hurt. RR (PO Box 1014/ Yonkers, NY 10704-1014)

GRENADINE #2 4.5x5.5 64¢ 40pgs.
Personal thoughts and stories and what not. The theme this issue is about gimmicks. Good stuff, but could use some work on the layout (some pages were repeated). KF (4920 NE 22nd/Portland, OR 97211)

HISSY FIT #2 8.5x11 $? 25pgs.
This is filled with pissed off, happy, sad, loving, anger, thought, and ideas. Just reading this 'zine makes me hurt. Katie knows how to vent. Positive solutions are inside. Read, absorb, and learn. Definitely a 10 out of 5. RR (14119 Meyersville/Houston, TX 77049)

HUMBUG VOLUNTEER #2 8.5x11 $1.25 68pgs.
Another great fucking 'zine. Finally... GOOD interviews with Avail, Pansy Division, The Queers, Carbomb, and Matt Wobensmith (Outpunk's founder and proprietor). A little bit of everything (reviews, poetry, etc.) and an interesting article about the "Lars (Ranckd) Conflict". The comic strips are great, Delaware Marty vs. Mothra and the bride of Frankenstein. The writers are right, it is "almost as much fun as a half naked Italian man". SI (2918 Durango Ct./College Station, TX 77845)

HARVEST#1/PLEED#3 8.5x11 $? 30pgs.
This split 'zine covers a wide variety of topics. These 'zines contain bits about nazi skin heads, rape, flag burning, masturbation, and post-graduation fears. PLEED also has interviews with Lenny of Dogprint 'zine, Third Age, and Order of Importance. Pretty damn impressive. DA (2306/W. Henry Ave./Tampa, FL 33603)

HELLBENDER #90210 8.5x11 $1 41pgs.
Lots of stuff to read. Loads of rock star pictures. topics include S.E., Vegetarianism, and a convicted murderer- what more could you want. Layout is shotty at times but all n' all great bathroom material. RR (PO Box 547/Vails Gate, NY 12584)

THE HOLY BILE #8 8.5x11 $2 26pgs.
Holy shit. That's right anyone, and I mean anyone into pissing off religious fanatics, should purchase this pissed off creation of Bob's. No boring interviews. Just Bob and some friends venting. Layout is clean and there are cartoons about love. Loads of comic pictures. Sarcasm is much appreciated. All Hail. RR (Bob/515-916 West Broadway/Vancouver BC/V5Z 1K7/Canada)

HONOR STUDENT #1 8.5x5.5 $? 16pgs.
After reading the first two pages this seemed to be an okay emo 'zine. But I'm really sorry to say that there's nothing in here (except those two pages) worth mentioning. CN (Sophia Goode/22 Seahawk Dr./Ormond Beach, FL 32176)

THE IMPORTANCE OF FROWN AS A BADGE
4x5 50¢ 20pgs.
The layout that this Swivel Action guy does really impress me. Not because they are totally original, they are, in fact, pretty simplistic... but they always look good. Anyway, aside from the layout there is some nice writing in this little personal deal, too. Ooh, ahh, so pretty. LO (PO Box 40674/Portland, OR 97240-0674)

INBREAD PICNIC #1 8.5x5.5 $1.50 32pgs.
Inbread Picnic has poems. It has stories. It has comics. It has humor. It has articles. It has an interview with the DIESEL QUEENS. It also has record reviews. But the greatest thing about this 'zine are the tales of Metal Kid. MR (444 W Poplar #4/Sockton, CA 95203)

IN EFFECT #6 8.5x11 $2.50 36pgs.
Yo! New York hard core is in your fuckin' face! Let's go kick box! Ads, reviews, and too many interviews with 25 Ta Life, Subzero, Killing Time, etc. What the fuck! CQ (119-16 8th Ave./College Point, NY 11356)

IN EFFECT #7 8.5x11 $? 46 pgs.
This kid eat, sleeps, shits, dreams, and by the sound of it , body builds too-hardcore that is. This 'zine reflects our passion in a grade A fashion. CIV review is awesome. My eyes hurt from reading so damn much, thank you. Great reviews as only a tough guy could do. Layout is smoothed out 6 style. Pick it up or shrivel up. RR (119-16 8th Ave./College Point,NY 11356)

INTERVIEW #2 8.5x11 $1 16pgs.
Good to the point interviews with Swing Kids and Floodgate. I think it would have been a great half page 'zine, but it is still good. Although, the pictures aren't too good. Not bad for first 'zine. RR (1743 Townley St./Victoria BC/V8R 3A6/Canada)

IT GIVES ME THE CREEPS #5 8.5x11 $1.50 24pgs.
It started out looking like a regular personal story 'zine, but that soon ended. The following pages became covered with more and more cartoon-like art and the whole thing started to feel more like I was reading a painting. It's gorgeous. LO (PO Box 14/Johnstown, NY 12905-0014)

KEROKEROKEROPPI #3 8.5x5.5 $? 40pgs.
This zine is getting better and better. Lots of personal stuff as usual, but this time it seems to dig deeper. Or maybe its because I can relate to it more. There's less stuff about love relationships and more on friendships. Its good and free (I think)! KF (199 Fremont/ Battlecreek, MI 49017)

KULTURA NEDZY #4 8.5x5.5 $2 52pgs.
If only I spoke Polish. There are interviews with some harder bands like Anacrust and Red Light. as well as various commentary (possibly in religion) that I would have liked to read. Alas, I am an ignorant American. LO (Pawek Sikora/VL Sympatyczna 4M75/20-530 Lublin/Poland)

LAMEGUY #2 8.5x5.5 $1 44pgs.
Wow. This 'zine fuckin' kicks ass. There are enthralling stories about camp, religion, personal changes in life, an interview with Assfactor 4, and music news. I loved the awesome art that went along with each story and the author's style of writing. Superb. DA (2639 Central Ave. Apt.C2/Memphis,TN 38104)

LARA GEEK #1 8.5x11 $2 24pgs.
A 'zine with its share of reviews, a couple articles about homophobia and gun control (to name a few) and interviews with Abnormal Behavior and Three Years and Counting. The layout was bland and this 'zine was fairly mediocre. DA (4610 Kenningston St./Wilmington, NC 28405)

LEFT WING ANTI AUTHORITARIAN CLIP ART #5 8x11 $1.50 20pgs.
This isn't a 'zine, but as the title indicates a collection of left wing anti authoritarian clip art. I've taken stuff out of here on several occassions. If every punk used this then everything would look the same, but it is still a cool idea, and a convent way to get some quick graphics for a flyer or 'zine. KM (2118 Central Ave. SE #144/ Albuquerque, NM 87106)

LIBEL #15/SPIRALS UPWARD #2 4x5 $1 48pgs.
I feel a little cheesy constantly giving 'zines such as this a good review because it's so emo and creative, but fuck that- I like 'em. This is the kind of communication can get into. Great writing, creative layouts, and a book of songs. Sigh. LO (3401 Campbell/ Rolling Meadows, IL 60008)

LIONESS #9 8.5x5.5 $1.64 40pgs.
I highly recommend this literary adventure. Awesome articles about an unknown female pope, feminism, famous vegetarians, experiences at the prom, and cultural views on breasts. Very impressive layout and an enjoyable sense of humor makes this 'zine a must read. Good job! DA (13701 Winterberry Ridge/ Midlothian, VA 23112)

LOLLIPOP #17 8.5x11 $2 50pgs.
If one could distance them self from the fact that this is an inide rock magazine (and I hate those), one could see how, if someone was really into the Lunachicks, Sam Black Church, or screeching Weasel, this could be interesting. They cover their shit fairly well. But I have little interest in bands that pine to be on Epitaph. LO (PO Box 147/Boston, MA 02123)



MATTER-EATER LAD #2 4x5
64¢ 16pgs.
Can't say much about it; pretty mediocre. SI (3133 Peebles Rd./ Raleigh, NC 27604)

MAZEL-TOV COCKTAIL
news $2 40pgs.
The ideas of culture are very confusing, especially for those people who don't come from the white, Christian background that makes up a big chunk of the punk population. Nevertheless, some kids have taken their experiences of being Jewish and punk and written them down here. Some well known Jew-core contributors were Mykel Board, Aaron Cometbus, and Scott Beiben, to name a few. The concept of this 'zine is rad, and I think they pull it off well. LO (PO Box 252/ New Greta, NJ 08224)

MAXIMUM ROCK'N'ROLL #147 8.5x11 $3 176pgs.
MRR continues as always. Now-a-days I don't know most of the stuff they review, and honestly don't care for most of the stuff they like, but the columns and letters remain interesting. An amazing amount of work goes into this; an amazing amount. KM (PO Box 460760/San Francisco, CA 94146-0760)

MINE #3 8.5x5.5 $1 36pgs.
Do I have a twin somewhere? It was almost creepy reading this thing. Her wrtting is so impressive, plus she speaks german, and I just feel sucked in. I wish my 'zine was this good. LO (PO Box 252/New Greta, NJ 08224)

NO SCENE ZINE #3 8.5x11 64¢ 8pgs.
A basic attempt to make an information source for sXer's in the Lincoln area. Unfortunately, at this point, it doesn't have much information in it yet. LO (1202 F Apt. B2/Lincoln, NE 68508)

NOTHING TO LOSE #2 8.5x5.5 $? 8pgs.
I sure as hell hope this 'zine is free. I liked this anti-high school/ cheerleading issue,but it was so small! This could have been so much more! You guys let me down. DA (4127 Garrett Rd./ Drexel Hill, PA 19026)

NOTHING YOU'VE EVER HEARD OF #14
4x5 $1 60pgs.
A small 'zine containing short stories,(real short) poems, interviews with some bands from Ohio, and an expressive collage of photos and drawings jumbled together in no sensible way. This is a fun thing to read. The kids seem neat too. MR (1349 Ford Rd./ Lyndhurst, OH 44124)

NIMBUS #1 8.5x5.5 64¢ 20pgs.
There is a certain beauty in this weird, thrown together, and jumbled look. The major content is a quick "story" of a person; and I think it was fiction. It's short though. LO (1212 E LaJolla Dr./Tempe, AZ 85282)

NINE #7 8x7 $1 28pgs.
Lots of ads and reviews that I don't care about. The stuff in between is cool, though; like personal opinions, letters, a poem, and a story. I would like to see more of this than all those ugly A.T., Revelation, and Epitaph ads. MR (Page Mongomery/103-512 Mohawk Rd./ East Hampton,Ontario/L8V 2J2/Canada)

NO LABELS #2 8x7 $2 68pgs.
Interview with Strife, Quicksand, Farside, Killing Time, Doc Hopper, and Black Train Jack. Lots and lots of pictures. If you are into the bands then you'll like it, and if you aren't then you won't, because there's no much else. SI (1148 5th Ave. #7D/New York, NY 10128)

ONCE A COYOTE 8.5x5.5 $1 20pgs.
This is that Swivel Action guy again, with another personal 'zine plus cool graphics. I like them and the writing = I like this 'zine. LO (PO Box 40674/Portland, OR 97240-0674)

OVER THE COUNTER #3 news free 32pgs.
Blah, no wonder it's free. Tons of ads, interviews with Gameface, Eveready, and Lagwagon, plus show and music reviews. This zine is very straight forward, very bland without any guts or attitude. DA (347 Junco/Casper, WY 82609)

PAPERCUT #2
8.5x5.5 $? 24pgs.
Sorry to say, but this 'zine bored the hell out of me. Yeah you have good bits about major labels, but that was it. This 'zine is mostly made up of a Minervous interview, so if you aren't interested in them, then there isn't much else here for you. DA (202 Ester/ Orange, TX 77630)

PHANTASM #2
8.5x11 $? 18pgs.
Talk about a 'zine full of pain, anguish and frustration. There are many personal stories of child abuse, suicide, and melancholy emotions disclosed here. This 'zine also includes interviews with Dreyfus, Hourglass, and Daybreak. A sad, but all too real 'zine. DA (47 Randolph/Checklonaga, NY 14211)

POINT OF INTEREST #11 8.5x5.5 $1 28pgs.
I think that if I knew the editor of this 'zine or lived in the Seattle are I would be more interested in Point of Interest, though I'm not saying that it isn't interesting to someone who lives elsewhere, but it would definitely be a very different experience. This issue contains an interview with Dead Silence, the story of Hooverville, and other short articles. LK (1134 17th Ave #302/Seattle, WA 98122)

PROMISE #4 8.5x5.5 $1.25 32pgs.
Looking real nice, *Promise* brings you an interview with Dirk of Doghouse Records, along with plenty of personal writings and a really interesting column written by Dan Davis about Krishna and the pursuit of spiritual truth. Looking real good, and reading real well. One of the better 'zines I've seen lately. KM (117 E. Cedar Ave./St. Louis, MO 63119-3044)

POVERTY #2 8.5x5.5 $3 48pgs.
The only stuff in this 'zine in English is a poem by Charles Manson, an interview with Disorder, Hiatus and Resist. The rest is in Swedish, a language I wish I understood because I think I'd like the interviews with 3-Way Cum, Dispense, and Bombraid. I also saw something about alcohol and a long story on Charles Manson, comics, and something that I think has to do with animal rights. MR (Emil Sandebäck/Riddaregatan 7C/393 50 Kalmar/Sweden)

QIVIUT #2 4x5 50¢ 12pgs.
This 'zine is filled with poetry and free-writes. The writer's say it's better than the first one, I didn't read the first one so I don't know. They'd like to call it an "art 'zine"... hmm... but I do respect their reason for putting it together. SI (7175 Crown Pointe/Portage, MI 49002)

QUAGMIRE #2.5 8.5x5.5 64¢ 28pgs.
I liked the layout and effort demonstrated in this 'zine. I was especially touched with the pieces about her dying grandfather and suffering with braces. One day the dentist will take em off Jen, and it will all be worthwhile! DA (PO Box 355/Boston, MA 02134)

THE RAIN THAT FELL LAST NIGHT MADE ME FALL IN LOVE WITH YOU #7 11x4.25 $1 44pgs.
Another episode in the continuing saga of a splendid 'zine. Talks about the end of an era of community in his area, DIY, icon, and more. Personal and political lines become gray areas and that's where this 'zine lies. LO (PO Box 15306/Santa Rosa, CA 95402)

RAMBLINGS #3 4x5 free 20pgs.
A small, little zine dedicated to the almighty slurpee. If you appreciate this refreshing drink, then this zine is for you. There are also some other writings and stuff...not bad cuz it's free! DA (Marissa Main/4078 Grange Rd./Victoria, BC/V8Z 4V5/Canada)

REALITY CONTROL? #10 4x5 $1 132pgs.
I hadn't read one of these in a while, but now I remember why I liked it. Highly intellectual pieces such as biographies and interviews, with people like Jean Paul Sartre and some locals, discussing themes of existentialism and life. Of course there are some other tidbits as well, but the aforementioned are the major feel of the thing. A lot to take in one sitting, but worth it. LO (5970 Birch #2/ Carpinteria, CA 93013)

RENDEZVOUS WITH VIOLENCE #6 8.5x5.5 64¢ 24pgs.
A decent personal 'zine that covers a wide range of issues and thoughts. I especially could relate to his apprehension about his future after graduation from college and how he will make his life worthwhile...good luck and give me some advice as you learn! DA (20 Gerald Rd.#2/Brighton, MA 02135)

RODENT #5 8.5x5.5 64¢ 24pgs.
Though the layout was so punk it made it difficult to read. I thought the writing inside was neat. Okay, so the piece on Spring Break idiots wasn't earth shaking, but the other stuff was worth the reading. I especially was interested in the piece about the racism this person has dealt with in his life, and I don't mean on the victim's end. It shows the progression of thought after being raised by someone far from pc. Other part include a piece on the freedom for our bodies, Christians, and symbols. Not bad. LO (124 E College St./Oberlin, OH 44074)

RUMPSHAKER #3 8.5x11 $3.00 44pgs.
Definitely high quality stuff. Excellent layout and cool recipe for vegan chocolate cake from the authors mom-he highly regards it. Evil interview with Bloodlet and yet, Slayer (Slayer pin-up included). Loads of reviews and yet I'll say it again....amazing layout! ML (72-38 65 Glendale Place/Queens, NY 11385)

SAND I MASKINE #1 8.5x5.5 $2 40pgs.
Informational. Informative articles (and comics) about recording, putting out records, gardening, making soy milk, and foregoing. There needs to be more "how to do" 'zines like this. Bravo. KM (Soren c/o Cafe Tusindfryd/Kattesundet 10/9000 Aalborg/Denmark)

SANJAM #3 8.5x5.5 $3? 26pgs.
Interviews with Kina, Nekhei Naatza, and Pere Etre. Plus questions asked to many different bands about personal issues. And a new way to do record reviews- the bands review themselves! KF (Yann Dubois/9, Rue des Mesanges/35650 Le Rheu/France)

SATISFACTION GUARRANTEED #3
news free 60pgs.
For simply being free, this 'zine is rad. It has interviews with NOFX, Shelter, Quicksand, Awkward Thought, Propagandhi, The Muffs, and The Ramones. There are also some articles, concert/record reviews, and a hilarious 'all stars' mad libs section. DA (6 Oak Court/Poughkeepsie, NY 12603)

SCAPEGOAT #1 8.5X5.5 $? 26pgs.
The fruits of his labor are really good. It will definitely make you laugh and everybody needs that. Personal opinions, political rants and raves are all good. A must have. Inside shows Jesus on the cross saying "how's it hangin'" and it only gets worse, I mean better! Filled with great slogans "save the planet, kill yourself". The end. RR (282 23rd St./Otsego, MI 49078)

SLUG & LETTUCE #40 newspaper 55¢ 12pgs.
If you're interested in crust or punk and you think New York City is a cool source of this shit then definitely check *Slug & Lettuce* out. Lots of information and well layed out with great photos. As usual this is really good. KM (Christine/PO Box 2067/Peter Stuy, Station/ New York, NY 10009-8914)

SCENE NOT SEEN #2 8.5x5.5 64¢ 24pgs.
This is great. Complete with personal opinions and questions, an article on incarceration in the U.S., and reviews of more than just records and 'zines. As well as a story at the end. The kind of 'zine you want to subscribe to. MR (PO Box 651/Iowa City, IA 52244)

SOUND VIEWS #36 8.5x11 $2 40pgs.
This is turning into a really good New York based magazine. This issue has Cause For Alarm, Shift, Ultra Bide, plus reviews and columns. Reminds me of Suburban Voice or Guillotine (which was also from New York) or early Flipside. KM (96 Henry St./Suite 5W/ Brooklyn, NY 11201-1713)

SIVULLINEN #17 8.5x11 $3 32pgs.
This is an art 'zine, meaning that there isn't much writing and a whole lot of art (though there are some short stories and poetry). The art is all pretty good, though some may take offense to one too many boob shots. I wish there were more art 'zines floating around. There used to be so many great punk artists and now there doesn't seem to be much. KM (Jouni Waarakangas/Kaarelantie 86 B 28/ 00420 Helsinki/Finland)

SCENERY #1 8.5x5.5 $? 32pgs.
This is by far one of the most beautiful 'zines I have ever seen. The artwork is completely done by the author and wonderfully compliments the personal stories and journal entries. This kid fuckin' has talent. Outstanding! DA (PO Box 14223/Gainseville, FL 32603)

SELF DEFENSE #1 8.5x5.5 64¢ 16pgs.
Personal writings about masturbation, sexual abuse, and vaginal infections. Not quite sure why I chose to review this, but so be it. The writing is real, the issues are real, and so this is worth reading. Masturbation, yeah! KM (Caroline Wachtler/35 Hamilton Gardens/ St. John's Wood/London/NW8 9PX/England)

SIDETRACKED #3 8.5x5.5 $1.64 28pgs.
I'm not exactly sure why, but when I sat down with this 'zine I wasn't prepared to enjoy it as much as I did. There is a lot going on in these 28 pages and, for the most part, I was kept interested and intrigued. Mostly this 'zine contains personal rants about Menghsin and what is happening in her life with school and growing up, etc. Overall, I enjoyed reading this one quite a bit. LK (7534 Farmington Ave/Portage, MI 49002)

SILENT ATTRITION #1 4.25x5.5 32¢ 16pgs.
Silent Attrition is a short mini-'zine dedicated to politics covering topics such as Affirmative Action, the new Republican agenda, and demonstrations. Because it is so short, none of the subjects are discussed in extreme depth, but this is definitely a good starting point. LK (10529 Gaviota Ave/Granada Hills, CA 91344)

SISSY #1 8.5x11 $1.50 30pgs.
Some articles about masturbation, stealing from other hardcore kids and how that's downright fucked and piercing. Also a long interview with a woman who is Krishna which is not too exciting. Oh yeah, Tim, just remember now all us girls are 'wack'..hehe DA (9601 S.Washington St. #4/ North Attleboro, MA 02760)

SOLSTICE #2 8.5x5.5 $2 36pgs.
The majority of this fanzine contains advertisements for other 'zines and promotion for bands. The gals who put out this 'zine seem to highly recommend any and all that is advertised, so its worth checking out. I especially enjoyed the "story time" section and not to mention the sarcastic play on " the way to heaven". "Very hot , very hot." ML (1105 NW 3rd Ave. Apt. G15/Gainesville, FL 32601)

SOUND OFF #6 news $1 16pgs.
Highly political 'zine that deals with issues such as NAFERA, ecology, Rwanda and more. Its always refreshing to read 'zines that deal with more issues than who's not straight edge anymore or dumb band interviews. KF (3432 S.45th St./Milwaukee, WI 53219)

SPINSTERWITCH #3 8.5x 5.5 $1 42pgs.
This 'zine is definitely a whirlwind of feelings and emotions. It deals with many disturbing and frustrating personal issues. The author has basically written a journal of her most personal of experiences, ranging from rape to abortion to masturbation and much, much more. Definitely a keeper. Oh, and Chris Bonner of Product is a rapist. ML (3354 Palm Aire Ct./Rochester Hills, MI 48309)

SPLATTERSPLEEN #4 8.5x5.5 $1 40pgs.
Insightful and interesting reading. Articles about celibacy and dating, along with the Impetus Inter tour diary. Lots of good reading here. Enjoyed by me, though I wanted to argue some points... KM (PO Box 4061/St. Paul, MN 55104)

SQUAREPEGROUNDHOLE #2 8.5x5.5 64¢ 24pgs.
The second issue comes off much more like diary entries than the first. I mean, short thoughts on various topics with date of the idea at the top. Lots of political ideas being thrown around, along with some personal, between these pages. It sort of makes you feel like you are having a conversation about this person's beliefs with them; or better yet, reading their diary. LO (PO Box 4021/Attelboro, MA 02703)

STALEMATE #3 8.5x11 $1 52pgs.
Beyond the interviews with Weston and 108 there is a huge chunk of stuff about personal opinions and the town they live in. It didn't make me want to go to Manchester, but the 'zine was pleasant. LO (20 Coburn Rd./Manchester, CT 06040)

STE COLLECTIVE BULLETIN #32-33
8.5x11 1 IRC 1pg.
This is pretty much a British version of Chumpire; complete with info on this collective, ways to get involved, contributory articles, and events going on. Very handy if you are in the area. LO (STE Collective/15 Sparrow Square/Eastleigh, Hants/SO50 9LB/England)

STREAMLINE #2 8.5x5.5 50¢ 32pgs.
Typical 'zine. Interview with Eric Allen of Unbroken, reviews, and opinions. Wasn't bad, just isn't my cup of tea. SI (3312 16th Ave. S/Minneapolis, MN 55407)

SUPERFLY #2 3X4 75¢ 14pgs.
I especially enjoyed this zine very much. All the articles (that's all it is) are easy to relate to and all to real. They range from the psychology of shaving your legs to feeling unattractive. This 'zine is definitely short but sweet. Note: Guys, read this, maybe you'll learn something. ML (155 Arlington Apt. 1/Ottawa, Ontario/K1R 5S5/Canada)

SURPRISE ATTACK #4 8.5x5.5 $1.64 62pgs.
Well I'll admit, this was much better than #2...the layout is nicer, and the guest articles were a lot more entertaining. However, how many times must you say why you are straight edge and vegan....move on already! Besides all the 'usual' garb and pro-life rants, there are reviews and interviews with Outcome, Blindside, and a Nazi skin head. This 'zine gives me a good laugh, and now having said that, I fearfully await the "SA Mob"... goletaXpos back me up now! xDAx (PO Box 90008/Harrisburg, PA 17109-0008)

TANTRUM 250 cc 8.5x5.5 $? 16pgs.
There is a bunch of personal music reviews and and interview with thumbnail which is very long and tedious. Not much else. That's all folks. ML (2541 Cardigan/Memphis, TN 38119)

TAYLOR'S DAUGHTER 8.5x5.5 64¢ 32pgs.
This is a fucking great 'zine. More power to the contributors. It's nice to see something different than the typical "I'm punk as fuck, so my way is the only way" shit. There is also a good article on RU-486 worth mentioning and I'm glad they mentioned the hypocrisy and elitism of scenes. There's a lot of information in this I hope you check this out. SI (PO Box 471/Allston, MA 02134)

TENSION BUILDING #2 8.5x11 $1 34pgs.
This was fabulous. Filled with ultra edge pictures. Interviews with Autumn, Bloodlet, and Damnation. The Damnation is great. Very clean layout. Might give Heartattack a run for its money, or not. Still a good zine. RR (429 Osborne Ave./Morrisville, PA 19067)

TIME WILL TELL #2 8.5x11 $2 48pgs.
In this 'zine, you can real long interviews with Orange 9mm, 25 Ta Life, Black Beans and Human Remains. The articles aren't too stunning and have been said many times before. I guess I was looking for more here, sorry. DA (28 Tudor Dr./Wayside, NJ 07712)

THOUGHT CASTE #1 8.5x11 $1 24pgs.
A very different 'zine for a change. Good fictional stories and poetry, a piece about trying to fuck over Columbia House, and scamming AT&T. Hell, for this dollar zine, you can learn how to make 30 bucks a day from AT&T. Sounds like a fair deal to me! DA (12426 Kingsley Dr./Louisville, KY 40229)

TINDER BOX #1 8.5x5.5 2 IRC's 16pgs.
An English 'zine with a French scene report, 'zine reviews, record reviews, and a bunch of skate boarding photos. An interview with Emblem records and a guide to record fairs. Not much to read but it's explained why. MR (Rob Mitchell/31 Quakers Road/ Dowend,Bristol/ BS16 6JE/England)

TIRADE #1 8.5x11 $2 36pgs.
This 'zine covers every topic that has been discussed before in the realm of hardcore-straight-edge controversy. Most of the writing takes the form of "rants" and are poorly thought out. I don't see why people take the time to present an argument, but do it so sloppily, unless they don't really need to convince anyone to believe them because they are planning on preaching to the converted. There just seemed to be a lot of empty slogans and token gestures that showed a lack of sincerity. JI (947 N. New York Rd./Elmhurst, IL 60126)

2200 DE #1 8.5x11 $2 38pgs.
This is a 'zine!! Sincere efforts, I like this. A rad interview with Cruz V. Luis and the Mexican scene. Also, truths about legalization, record ans how reviews, a funny Jesus comic, ads from DIY punks all over the world, and a vegan shoe catalog. A good first effort most definitely! If you order any 'zine,get this one. CQ (2591 Sandtown Rd./Marrietta, GA 30060)

UNDERDOG #11 news $1 40pgs.
Underdog has never truly excited me, however this 'zine succeeded in peaking my interest. If you are a fellow net geek like me, or at least strive to be one, this 'zine gives you some vital knowledge on what cool things related to punk are available online. So read this zine and log on, computer nerd. DA (2252 N.Elston Ave. 2nd floor/Chicago, IL 60614)

VELOUR #2 8.5x7 $2.25 76pgs.
I've always enjoyed Ian's characters and drawings. And this 'zine is chock full of them, as well as tons of stories. Stuff about barber poles, working as a preschool teacher, love at the plasma center, memories of being a teenage ninja and more! Plus interviews with Marc Arsenault, Sam McPheeters, and Andrew Gerhan about living in the Capital District. KF (PO Box 2337/Berkeley, CA 94702)

VIOLENT WORLD #1 8.5x11 $1 34pgs.
Punk rock 'zine from Maryland with interviews with Mankind and Luzifers Mob. Both are pretty interesting. Layout clean with lots of pictures. Some personal ramblings and reviews. ML (SSU Box 2269/Salisbury, MD 21801-6863)

reviewers: LO = Lisa Oglesby, SR = Sergio Robeldo, SI = Sadia Insari, JI = John Isaacson, ML = Monique Lawton, RR = Ricky Reyes, DA = Dannielle Arcidiacono, MR = Mike Ruehle, KM = Kent McClard, KF = Kristi Fults, CN = Carsten Nebel, LK = Leslie Kahan, CQ = Chris Quiroz, and CM = Koji

VOYAGER #1 8.5x11 $? 12pgs.
A bunch of "scene reports", though most of them are way more than just a stupid listing of bands that are either unknown or nobody cares about except the writer and his/her friends. Fairly interesting, I hope they put another issue with cities/countries that are more interesting for me. CN (Obstination/28 Rue Claude Chappe/45140 St. Jean de la Ruelle/France)

WASTE OF PAPER... WASTE OF LIFE
4x5 50¢ 24pgs.
Kind of a personal, quick poetry type of thing. The layout confused me. LO (Milan/1755 Herbert St./Tecumseh, Ontario/N8N 4G3/ Canada)

WHEN THE CHILD WAS A CHILD 4x5 64¢ 24pgs.
This 'zine is "composed like a song" with sort verses and pretty pictures, both mental and physical. We're talkin' super emo here. LO (3402 Campbell/Rolling Meadows, IL 60008)

WORDS OF HONOR #1 8.5x11 $? 40pgs.
This is pretty much a strictly music oriented 'zine. Good interviews with Rice, Frail, Cornerstone, and Snapcase. Plus some music/ 'zine reviews and a funny story about an old perverted roommate's fascination with phone sex. DA (PO Box 157/Lanoka Harbor, NJ 08734)

YOUR PUNKER THAN ME #1 8.5x5.5 $1 28pgs.
This 'zine gives the authors opinion on a variety of topics and issues. Some of which I disagree with, especially in the sexism/ 'reverse' discrimination piece where the author neglects white male privilege. Anyway, there are also reviews and a few shit-talking stabs. This is OK at best. DA (2 Jodi Ln./Chatham,NJ 07928-1051)

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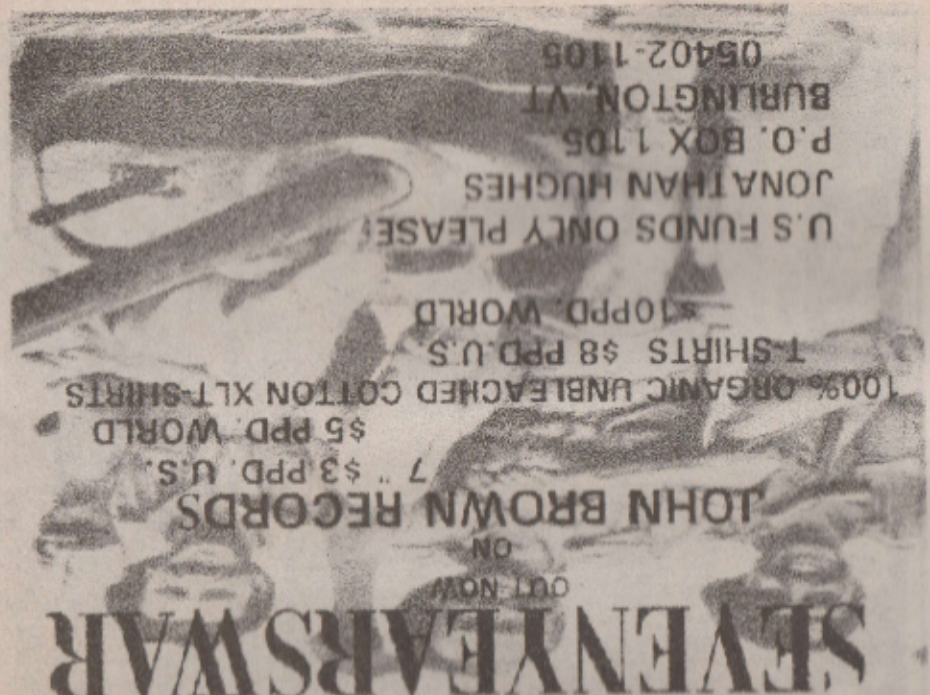
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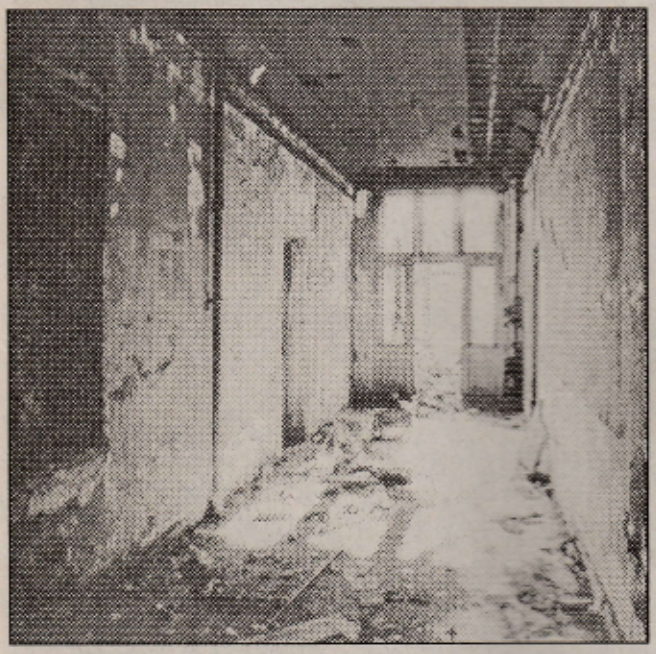
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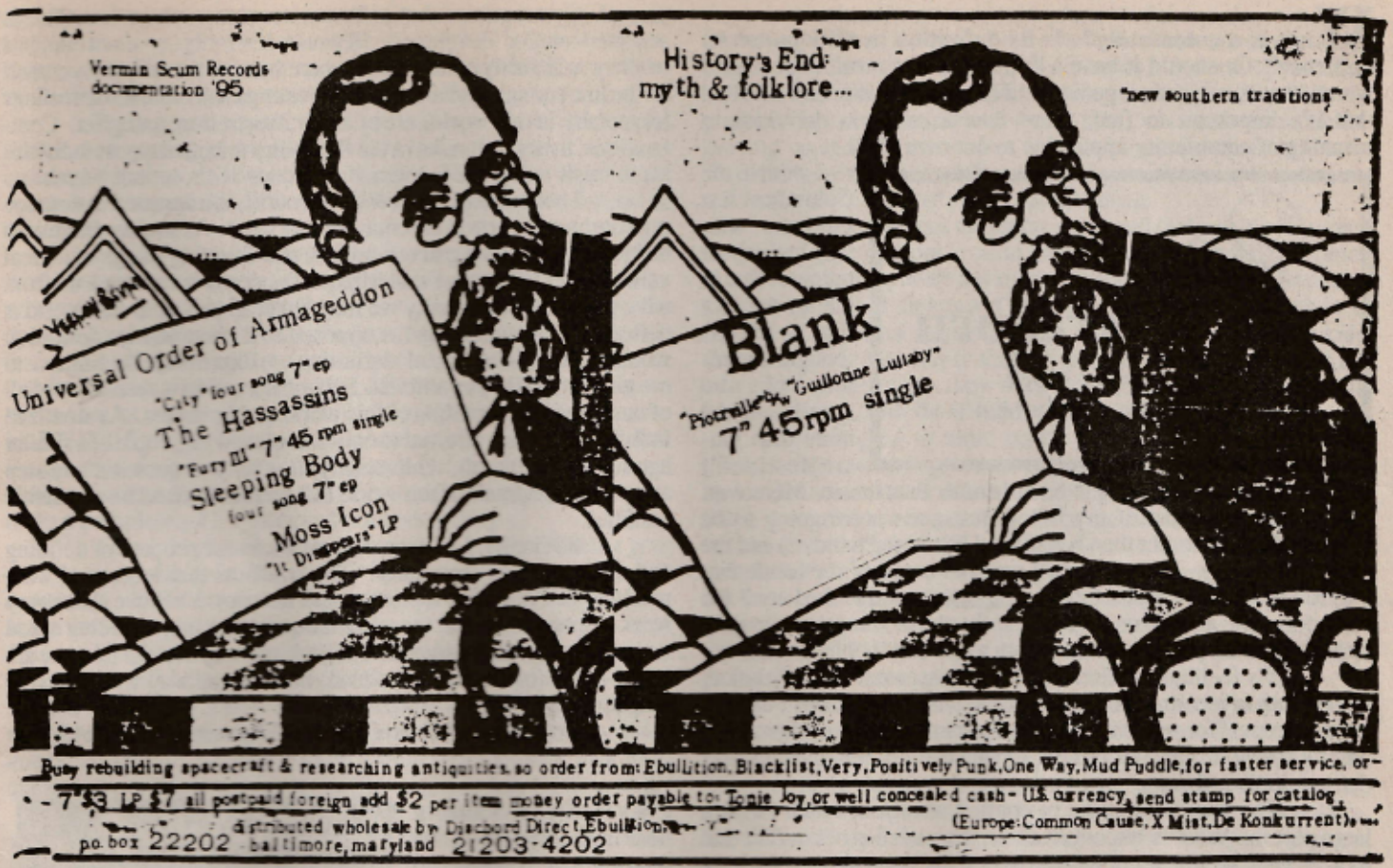


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For all of you out there who put together 'zines and shared information and a piece of yourselves only to find it on the floor after the show. For all of those who have been in bands and attempted to explain songs and been told to "shut up and play." For those of you who have attempted spoken word at shows between bands. For those of you who have attended the rallies, written the letters, signed the petitions, and wondered if it was worth it. For all of you who have tried and struggled and wondered if any of this was worth doing, I want to say thank you. Thank you for your time and thank you for your effort.

You never will know the impact you have made. Think about it. How many times have you been inspired by something you have read in a 'zine or heard at a show? And how many times have you taken the time to thank the person who inspired you? For every letter that you receive and every thanks that you get, understand that there are many more people who have been touched by your effort that will never find the time to let you know how you affected them.

For all of the complaining I do about how punk is supposed to be more than music, and the bellyaching about this and that, I'm continually inspired by the words and actions of people I meet within the hardcore community. I'm amazed at the creativity and the caring and the effort that so many people pour into projects that ultimately receive little or no recognition. I'm touched by those who pour themselves into the creation of a 'zine or a song.

A long time ago I was on the brink of dropping out of this whole hardcore/punk thing. I was feeling discouraged by what I was seeing around me at shows and in the scene in general. Then along comes a band who inspired me to keep going to shows and stay active. They spoke between songs about what mattered to them. They passed out lyric sheets and cared about what the audience had to say. They were approachable when I talked to them after the show. These were things that mattered to me. Here I was, feeling disillusioned about something that at one time meant a lot to me and they inspired me to stay active. I don't think it's an exaggeration to say that show changed my life in a significant way. The band was Dead Silence, and it took me eight years to get to see Kevin again and thank him.

My point is, I'm sure at that time, they had no idea what kind of an impact they were making. To them it was probably just another show on their tour. To me it was a revelation. And they never knew what their show meant to me. It took me eight years until I finally got to see Kevin again and thank him, and even then I felt awkward and uncomfortable doing it. The words just sounded hollow and I couldn't express to him how much I appreciated what he did.

Since then I've been inspired countless times at shows and by the people I meet there. And this doesn't simply apply to the hardcore community. It also applies to people who are involved in activist activities or simply manage to get through their lives in the face of extraordinary obstacles. I am inspired constantly, and I hope in some small measure to inspire others by my actions.

So when you're wondering why in the hell you bother doing that 'zine, or that band, and why you continue to put on shows or any other activity, remember that you'll never know the whole consequences of your actions. And the next time someone tells you "why do you bother, you'll never change anything" or "you can't change the world", look them in the eye and tell them; "how do you know I haven't already?"

"Never doubt that a small group of thoughtful citizens can change the world; indeed, it's the only thing that ever has." - Margaret Mead

Sound Off/PO Box 340954/Milwaukee, WI 53234

What is a community? Is its definition as fictional as its existence? Or should it have a definition, like most other loaded words, that is subjective, personal. I believe the latter and also feel that it's important to find, more than a common definition, a meaning of community applicable to our own lives.



I went to the Columbus fest this year with very low expectations. That is due to the fact that I felt as though regardless of the moniker ("the more than music festival") that the weekend was going to be little other than music. Moreover, I felt as though most of my fellow fest-goers were going to be interested in little other than bands (and bands and bands...) and the new stuff to buy. Even though I enjoyed many of the bands that played (and believe that a few are important) and looked at all the stuff for sale, I believe that generally those things are mainly important as a point of reference, not as an end to themselves.

My feelings the first day, regardless, were ones of elation, mostly due to reconnecting with people whose lives aren't usually close to mine. For me, its mostly in the hardcore scene where I can not see someone for a month (or a year) and our relationship isn't detrimentally affected.

The second day a lot of conflict occurred, which I took a large part in. What is important about the varieties of conflict that took place (dancing, hardline, and sexual harassment were the ones I saw) was that none of them ended simply. Which is to say that when people had problems with either someone's actions or their words, instead of ignoring them, they confronted them (although obviously I'm sure a lot of fucked up things were said and done without confrontation too...). This led to a lot of discussion, which a large segment of the festival took part in, and no small amount of processing of new and different ideas. Many people also felt very frustrated for a variety of reasons, but largely because even though the group was relatively homogeneous (in terms of class and race) there were vastly different ideas as to why people were there.

It's that discussion that motivated (motivates) me. The discussion of dancing (for instance) quickly became a discussion as to why we are together, as opposed to whether people who dance are oppressive nazis or not. As I'm not all that interested in calling people names (at least in this context) this made me feel good. I also communicated with people I normally would not have, due to my avoidance of tough guys, and I believe really started some healthy communication. Although most of the conflict seemed to be focused on certain individuals and their "topical" reasons for coming to the fest (to see kick-ass-rock-n-roll music in this case), the conflict I feel was important in that it required many people to place themselves in opposition to oversimplified reasons for being there.

A community means several things to me. A community is definitive while allowing individual expression. Which is to say that beyond labels that can be (and are) used to oversimplify (like straight edge, emo, lunatic), a community places people as the creators and sustainers of identity and the energy to maintain the connections that comprise communities. Communities are concerned with self-preservation, which does not necessarily mean that they are willing to throw blows at any perceived threat, but that a community is concerned with existing and continuing to exist (which in the d.i.y. hardcore community is a problem because...). Communities should be multi-generational, that is should contain people within it who represent a spectrum of ages and "placement" within their context. The capacity to see (in our case) that as you age there is still a place for you within your community is pivotal. Communities should be environments where "conflict" is accepted and/or developed. Because it's only in environments where you are truly comfortable where you can actually put yourself on the line enough to share your real feelings and often those feelings (especially in this world) are of anger, frustration, and grief. Communities, in my vision, have the flexibility to both support individuals in crisis and grow to include the scope of those individuals.

I believe that this world, of course, is interested in destroying community, however it may rear its head. As society fragments us into our jobs, living in our homes, and coveting things of no real value to life (like most material possessions) it removes us from what senses of community we may have. Comfort in this world is defined purely materially (as opposed to a communities definition which would be a social definition). Expression is limited to creating objects to buy and sell. Self-preservation is secondary to all of our forced preservation of this world and its mores. As atomized individuals, we are allowed to only associate with people of a similar age (class, race, etc.). Universally, it is as you question and step away from the praxis of this world that you understand its anathemic qualities.

So finally, I believe that we are in the process of defining and creating real community. The conflicts that arose and were resolved in Columbus represent that attempt. I believe that every week in every town that these are the questions that are being asked and answered with the intention of finding a way that the lives we are living today (or attempting to lead) become the way we live in the long term.

Comments: PO Box 130963/Ann Arbor, MI 48113.



As I write this I'm on a boat in the middle of the Bearing Sea. I signed up for one of those "Make big money in Alaska" jobs. I'm working 16 hour days and my clothes smell like fish. The end of summer and my contract cannot come soon enough. Anyway, the nearest video store is at least several hundred miles away and I don't think anyone is interested in hearing about *Passenger 57*, which for some reason is always playing on the ship's TV. So I thought I would talk about Hollywood and independent film making in general. All facts and figures are off the top of my head. If I make a mistake I apologize in advance.

Do you ever wonder why Hollywood movies suck? It is because the film has to appeal to as many people as possible so that more tickets can be sold. The people involved do not really care if a film is good or bad as long as it turns a profit. Hollywood exists for one reason, to make money. To ensure that the films are catered to the taste of the audience and not the film maker.

The average Hollywood film costs around 30 million dollars; financed by investors hoping to make a killing by producing the next *Forrest Gump*. Most of the money goes to big name stars, stunts, special effects, etc. The minimum price for a Hollywood screenplay is $30,000. That is $3,000 more than it took for Kevin Smith to make *Clerks*.

Arnold Schwartzeneggar's film *True Lies* failed to turn a profit at the theater, but that does not mean it lost money. There is still foreign theaters, video, product placement and merchandising. Big money is spent so the viewer can see Arnold down a Pepsi or bite into a Hershey bar. Merchandising is a given now. Most films have it. I don't know why it shocked me to see a box of *Forrest Gump* chocolates while visiting a friend at work.

Independent films greatly differ from Hollywood films in style and content. Not having a budget in tens of millions, indy films

usually concentrate on the story rather than having things blow up. Indy films can also have sad endings. Unlike Hollywood films, independent films do not cater to the audience, instead they are films the director wrote or felt strongly about making.

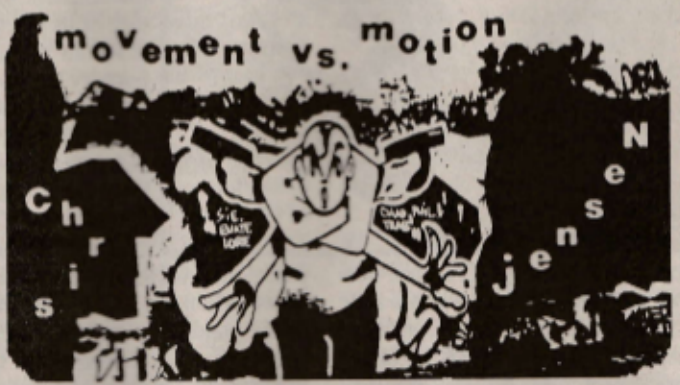
Putting out a good full length independent film is a lot harder than putting out a record. This is mostly due to the sheer amount of money involved. A full length 16mm film would start somewhere around $25,000 and a full length 35mm film would be around a million.

Money for smaller indy films is often put up by the director who sometimes receives grants from film organizations. Larger productions have big financial backers. A completed film that doesn't have a distribution or video deal already then plays the festivals hoping to win recognition, money, or that a studio or distributor will pick it up. Lastly, Miramax has been buying the rights to a lot of independent films. Kevin Smith managed to turn his $27,000 film *Clerks* into a three picture multi-million dollar deal. By the time an independent film comes out on video, Hollywood either owns it or distributes it. Unlike records, it is nearly impossible to do a completely DIY film and not lose money.

Film is big business but it doesn't have to be. Making your own movies with your friends can be a lot of fun. Everyone has access to a video camera and Super-8 shorts are relatively inexpensive to make. If you want to make a short movie on video try looking for a book at a library or bookstore. Film has a language all its own and a book will help your movie to look a lot better. Super-8 film is more technically involved and a class would help a lot. The end results are worth it though because film looks a lot better than video and it can actually be projected on a wall. Try checking your local community college, university or film organization for classes.

I didn't get into anything too specific mostly because it would take too long and I'm at a loss for more information right now. If you have any questions on the film industry, how to make your own movie, or are just into film, write to: 2348 Tern Court/Fairfield, CA 94533. I should be back the beginning of September. Dave O'Burn I want my Rorschach tape back.

I sat on the stage of Eastern District High School in a suit I'd bought two days prior just for this particular occasion. I'm never quite comfortable in nice clothes and this being my first graduation I wasn't sure what to expect. My responsibilities were, however, fairly minimal; I was to give out an award or two and then read the names of my official class to the several hundred parents, relatives and friends that had come out to see "their babies" graduate the eighth grade.



As my students were called to receive their "symbolic diplomas" (a piece of white paper wrapped in a red ribbon) I stepped up to the podium and deliberately read their names. One by one they moved across the stage until all of them stood behind me, facing the cheering and crying audience. As I turned to step away I could see that all of my kids, even the ones that had expressed complete apathy during the school year, were taking this moment seriously. All dressed up and in their caps and gowns, I could see pride in the eyes of every one.

Along the way as I deal with the day-in, day-out of urban public junior high life I often forget that we are all working towards a common goal. Everyone in the school wants our students to be promoted to high school. We forget just how much struggle is involved in this endeavor, and we are only able to see the results of our labors at this moment of graduation when we realize that these kids won't be coming back next year. Most of the kids have a lot to be proud of...

Graduation doesn't take place on the last day of school. Students go through the ceremony the week before and only return to pick up their report cards and diplomas. Several days before diploma distribution I was handed a list of students. The school's guidance counselor explained to me that these students would be moving on to high school but would not receive their diplomas. These kids would not be officially graduating because they had not reached minimal city reading or math levels.

As I handed out the report cards and diplomas for my class on the last day of school I had to deal with the anger and frustration of my students who were not receiving their diplomas. Although a junior high school diploma is essentially worthless, possession of this "real" diploma means a great deal to many of these kids, especially those that barely scraped through the eighth grade. After being told all along that they were making it, many of my students had the ceiling collapse on them at the very last of moments.

Adding up to more insult were the diplomas that were there. Louie showed up to school after a month of absence to pick up his diploma. Jomar didn't even pick up his diploma, but it was there. Jomar hadn't been in school for the last month and a half and he had something like 85 total absences, which might make one wonder if the kid was even alive. But every afternoon I saw him on the corner, so I knew that he was still kicking. The kids who didn't get a diploma because of a math or reading score saw that there were diplomas for kids who really didn't deserve them, and I was left to deal with their resentment and frustration.

Every year kids that have no business being in high school are pushed out of junior high. There are those whose math and reading skills are so poor that they can't pass the compulsory tests. There are those that have failed all of their classes. And there are the chronic truants, kids whose names I sometimes can't even remember when they do arrive on that one day a month. You read all about kids who graduate high school as illiterates and wonder how it happens. I see it happening right before my eyes and there is little that I can do about it.

To give you an idea of the kind of kid that eventually moves on to high school, I'm going to have to bring out my all star example. Every kid has some sort of challenge to face. Few kids face all challenges like a kid I had in my official class named Jerry. Jerry's mother is a drug addict. He lives with his grandmother, an amicable and ineffective woman. Jerry was left back from first grade twice, and repeated the 6th grade once. He's almost sixteen years old and physically looks much different than the other kids in his class. Jerry is quick-witted but has little ability to concentrate or focus. Jerry comes to school infrequently and when he does show up he usually arrives really high. He is difficult to deal with in class because he becomes bored rapidly. Jerry fails all of his classes except for gym.

Jerry was moved on to high school because he was too old to stay in junior high. New York State law forbids a child who is sixteen years old to stay in junior high, so Jerry moves on no matter what his eighth grade year produces. He's not supposed to know this, but he has figured it out and knows that he doesn't have to do any work to be promoted.

Initially it seems appropriate to demand that kids like Jerry stay in junior high until they reach some minimal standards. It just doesn't seem right that we push him ahead, but it is a necessity. Given the situation and resources provided to us, there is nothing we can do with Jerry. Another year will be painful to both school and student. We throw up our hands and then wash them of scores of students who we couldn't save.

It is sad to me that so many city kids get cut short. Certainly the schools can do better, but without some outside

support we can't deal with some of the problems that our students bring to us. The kids that make it fit a certain profile: they have adequate home support, good role models in their immediate community, and live under fairly stable conditions. The lost kids have parents that barely exist, have few positive role models, and live under chaotic, ever-changing conditions.

Somehow every kid needs some source of support and stability in his or her life to survive through the rigors of school. When these kids enter junior high they need to be matched with someone who will monitor their school career and provide the support that overwhelmed teachers and parents cannot. Until school funding undergoes radical modification and augmentation, getting community volunteers involved seems like the only solution. These "big brother/sister" programs have proved to be extremely effective in New York City high schools, but funding and adequate volunteerism are always a problem. It is being done, but it needs to be done better. Perhaps some day I will try to set up such a program in my school. Perhaps you will seek out such a program in your community!

One of the beauties of the school is that it ends, and I have the entire summer to mull over all that has happened in the past year. As I sat on that stage at graduation I was filled with sadness for the disappearance of some beautiful children from my life. But next year I will have another set of students, and perhaps I will be able to help them more next year. It is a learning process for student and teacher.



Greetings *HaC* readers, after a letter and a column in the last issue Kent has decided to let me have a regular column. Like it or not you'll be hearing more from me. First, a few introductory notes. My column in the last issue of *HaC* was originally intended to be an article in the "Welcome To 1994" issue of *Profane Existence*. However, after I submitted the article it was decided that my contributions were no longer welcome at *PE*. Since then I wrote a few articles here and there but nothing for a major fanzine until Kent agreed to run the urban control article. Coming from more of an anarchist punk perspective politically and a punk/HC thrash perspective musically my opinions and commentary may seem a little out of place in *HaC*. I must admit that I dislike the vast majority of the bands covered by this magazine. Where I do fit in is my commitment to D.I.Y./Anti-corporate principles and my political stance.

To give those of you who don't know who I am an idea of where I'm coming from I'll say this much about myself. I was born in 1969 in Washington, DC. My parents were into the hippie/biker drug culture. Dad was in and out of jail and mom was strung out on speed or eastern mysticism. I grew up in the Hyattsville/Bladensburng/Riverdale are of P.G. county right outside of DC. I got into punk and started going to shows in 1983. I got really into the DC straight edge bands and British anarchist punk. I got involved with local anarchist and animal rights groups as well as Positive Force DC. In 1988 I moved to Minneapolis where I was involved with the Anarchist Youth Federation and *Profane Existence* as well as with numerous other political groups. From 1988 to 1993 I sang in the band Destroy! I have a B.A. in History and Russian area studies from the University of Minnesota. I currently work full time as a roofing and remodeling contractor. I also run Havoc records and distribution, sing in Code-13, work at Extreme Noise record store and together with some other folks book all ages punk shows in Minneapolis. My interests include record collecting, girls, motorcycles, trucks, guns, comic books, and the star wars trilogy. My sole companion in this life is Attila Von Havoc a seven year old Doberman Pincher. That there is more than you will ever want to know about Felix Havoc.

Kent tells me that this issue is to somehow be centered around the recent music festival in Columbus, Ohio. While most of you were there I was in Dayton at a festival very different yet very much the same. The show took place June 23rd and 24th at the Brookwood Hall outside Dayton. The event was a fund and consciousness raising effort for American Indian Movement activist and political prisoner Leonard Peltier. Peltier has been in prison now for 20 years, a victim of the FBI's dirty war against civil rights and radicalism in the late 60's and early 70's.

Peltier was involved in native american struggles in the upper midwest in the early 70's. Along with other AIM activists he was involved in a stand off with Federal agents at Wounded Knee, South Dakota in 1973. In 1975 150 Federal and other law enforcement agents attacked a Native American camp at Oglala, SD. A shootout resulted in which two FBI agents and an AIM member were killed. Peltier and three other activists were charged with the murder of the two FBI agents. Charges against the other three were eventually dismissed. Peltier was arrested in Canada and extradited to the US on the basis of evidence which the government later admitted was falsified. Peltier was tried and convicted in 1977. The government's case was weak and successive examinations of the case have revealed numerous inconsistencies. Ballistic evidence has failed to link Peltier's rifle to the murder weapon. Testimony and evidence used to convict Peltier has been proven to have been obtained by coercion and fraud. Peltier was tried by a judge known for his anti-Native American sentiments in a climate of prejudice. Successive appeals and requests for a re-trial have been denied by the government. Peltier has been imprisoned for 20 years. The government has all but admitted the fraudulent nature of its prosecution but fears the negative fall-out from an appeal which would bring all the dirty laundry into the open. The legal battle to free Peltier continues to this day. For more information on Leonard Peltier and his case or to make a donation to the defense committee contact: Leonard Peltier Defense Committee/PO Box 583/Lawrence, KS 66044.

Back to the festival. Music was provided by Morticite, Ass Rash, State Of Fear, Hiatus, Code-13, Rekt, Warpath, Pawn, Mankind, Final Warning, Aus Rotten, and Los Crudos. Terry of the band Pawn and the Alienation collective organized the event. It was pretty well organized for such a big undertaking, the sound was decent, food was available, and there was plenty of space around the hall to camp out. Judging from the money collected there were about 450-500 people there in attendance. Lots of people brought records to sell and trade, and still more brought beer and got wasted. Anti-Racist Action showed videos and provided literature. The bands were all great and it was a blast to play the show. Over $2,000 was raised for the Leonard Peltier Defence Committee, a group who needs every penny they can get.

Which brings me to my point. Martin of Crudos pointed out that if the event had been a march or rally in support of Leonard Peltier how many of the people at the show would have turned up? Maybe 1%? There are a number of ways to break it down. From the positive perspective it shows the power of the ideas behind punk music that so many people showed up to lend their support to a man who has been wrongly imprisoned for most of our lifetimes. Real-

istically how many of these kids would have even heard of Leonard Peltier had it not been for punk bands and publications making his case known. Certainly the mainstream media wouldn't have given them the real deal. The sad truth though is that a lot of those in attendance probably still don't know who Peltier is. Most were there to party, period. The bands and the message seemed to take second place. Most of the bands never mentioned Leonard Peltier from the stage. As I walked around the site of the show it reminded me more of a crusty woodstock than the Rock Against Reagan shows of the 80's. From a cynical perspective, even if the kids didn't care ,the Peltier Defence Committee got paid. So the event was a success as a fund raiser if not as a consciousness raiser.

A final note on the Peltier case, rock/rap band Rage Against The Machine reportedly has a video out in which they champion Peltier's cause. I'm not much of a TV fan so I've never seen it. Admittedly Peltier needs all the help he can get and music is a great way to expose young people to issues they may not have considered. But, how the fuck can you take any political statement seriously that is made by a band on a major label. Those bands are part and parcel of the system that keeps people like Leonard Peltier and Mumia Abu Jamal in prison. These political statements are bullshit marketing and publicity. Major label bands can shut the fuck up and go on singing about pot, satan, love and similar balderdash.

Back to my impressions of the show in Dayton. The attendance and enthusiasm go to show that punk is not dead and there are lots of great bands around. But, where is the political concern? Where is the rebellion? When I got into punk in the 80's I felt like I was really a part of something. Something dangerous and rebellious. Reagan was in, America was back and swinging hard to the right. Beneath the surface Hardcore lashed out. Suburban rebels took the smouldering ashes of 77 punk and breathed new life into it. Hardcore struck out with fury and anger and urgency. Bands played fast and loud and had something to say. Hardcore was brutal and honest and raw and political. We were teetering on the brink of nuclear war with the Russians. America was poised to invade Central America and draft all the teenage punkers. When I listen to my old 7"s today they come screaming at me like a klaxon in the night. A wake up call. It was a time to take to the streets to make a statement, take a stand. Where is all that anger now? When I go to shows now all I see is drunk/drugged punk/crust drop outs leading a hip (hippie) alternative life style based around being wasted and broke or alternately clean cut fashionable hardcore kids with nothing to rebel against except the high price of stussy wear. Will these kids change the world? No.

The way I see it Punk/Hardcore peaked around 1984. Anybody who went to a DK's, Black Flag, or MDC show that year would probably agree. Sure there are more underground bands and records now, but the scene is more diverse and varied and watered down. Gone are the big drawing bands of those years. As soon as a band gets marginally popular nowadays its straight to the major labels and watered down consumer crap music. And lets face it, punk has lost most of its anger, its power, its vitality, and its political stance. Millions of kids at malls everywhere are buying absolute garbage pop music filler which is being marketed as "punk." A sad joke, but it will blow over. Mark my words Green Day and Rancid will be taken about as seriously in ten years as Kajagoogoo and Flock Of Seagulls are today. While the cold war may be over the problems that faced us as teenagers in the 80's have not gone away. But today's bands and kids respond not with social commentary or political activism but with an apathetic "lets party" attitude. How many times have you seen a fanzine review a punk record with political lyrics saying something like "lyrics addressing political issues you've heard before" or "well intentioned but generic political lyrics." Well fuck that. These issues aren't exactly being dealt with so why not beat them into the numb skulls of the apathetic. I'd rather hear a band sing about hating the cops, the government, and the system for the ten thousandth time than some twit "getting in touch with his feelings." The true underground of the punk scene has made a lot of progress in its economics. The DIY ethic is alive and well. Labels and distributions continue to go it alone and lots of people are putting on all ages shows and actually paying the bands. On the flip side of this: a lot of bands just use the underground as a stepping stone to the majors and a lot of bands embrace the DIY ethic simply because they suck so bad no-one would want to help them. I'm glad to see truly independent music going strong in the shadow of corporate punk-lite. But how much of it has a valid message is open to debate. Bring back the anger, the energy, the rebellion. Where did it go?



Ever since *HaC* came out people have been asking me why I write a column for it, and try to argue with me about various points raised within the 'zine. Although I think that this is valid to an extent, I really don't want to be seen as the *HaC* spokesperson, nor do I want to spend a considerable amount of my time defending *HaC* - so I won't. But I decided to use my column this month to talk about *HaC*, what I think its strengths and weaknesses are, and to talk about why I'm into writing for *HaC* instead of the other two. (*MRR* and *PunkPlanet* of course, but it's not like I've been getting offers from *MRR*.)

Ultimately I write for *HaC* because in a way I see it's agenda as my agenda; that is, I see it as being closer to representing what is going on in my head than the other two biggies. Although a lot of people criticize *HaC* for being too political or dry or uptight - a lot of people criticize me for the same reasons, and I really think that there are worse things to be. In the long run I think that it's a hell of a lot better to be criticized for being absolutist and opinionated, than to be a wet rag or not be willing to voice your opinions in public (if you have any at all). I am not, of course saying that its necessarily the best thing in the world to be this way, (aka uptight does not equal fun or happy) but I'm just saying that I feel that I fit best into the political agenda that *HaC* seems to have.

However in terms of musical taste/coverage, I see myself pretty far away from where *HaC* is. Most of the bands talked about/ with in these pages are not bands that I particularly like or even really care about. In that way I think that *PunkPlanet* has got it going on because they are covering a lot of different music and really steer away from labeling things relevant/necessary etc, the way that both *HaC* and *MRR* tend to. The bottom line is that I really could care less about a lot of these new emo/political/vegetarian/political bands, and think that for the most part kids in this genre need to get smacked around a little and made to shut up until they get smart. Or at least until they get a sense of humor.

Ok so now the fun part. I have been meaning to do a critique of *HaC* (the way I see it) for a long time, so here we go. I think that most people will agree with me (at least everyone that I have talked with in the past year) when I say that *HaC* is falling short of its potential. When I first caught wind of the project I had really high hopes for the magazine. I thought that it was a really good idea, that it was really crucial that it (or something like it. I hadn't heard about *PunkPlanet* yet) happened, and I was really excited that I was going to get to be part of it. The past year has brought several issues, instigated a few arguments and ruffled more than a few feathers.

Not enough though. I think that in many ways *HaC* isn't offensive enough, isn't taking on enough (real) issues nor is it sticking its neck out on a limb enough. I think that the UPC code issue was a good place to start and a good line to draw, but I think that it's definitely played out and tired by now and so I would be happy with a new fight, please. In comparison, I think that *HaC* definitely does a better job than *PunkPlanet* because I think that that magazine is just about as inoffensive as you can get. I mean I do think that we're doing well in comparison, but *HaC* is still lacking in the long run. Dig?

My other main criticism of *HaC* is that I think it definitely tends to be boring and repetitive (kind of like this column?). The one good thing that I can say for *PunkPlanet* is that no matter how much I dislike it or how much the content tends to annoy me, I really don't find it so boring. The main thing that *PunkPlanet* has going for it is that you really don't know what to expect from issue to issue, and that I think is totally crucial to the survival of any new 'zine. *HaC* has become rather predictable and the contents often border on stale and boring, and I think that for the magazine to make any sort of real advances, that must change. Oh yeah.

I think that the bottom line is that we shouldn't be afraid to criticize and critique ourselves, just as we shouldn't be afraid to criticize our contemporaries (aka *MRR* and *PunkPlanet*). I love baiting people, as I'm sure is obvious by now, and I'm even down with being baited now and then. (Hake=Master of Disaster.) As long as it's not done in an irresponsible and juvenile way, I think that it's a really good thing. We should be able to call each other out in the pages of our respective magazines and we should be doing it on a somewhat consistent basis if we really want to get anywhere. I got some slack (not much but a little) for my column in issue five for out and out attacking *PunkPlanet*, but I think that it (criticism) is really crucial if we want to get better. Because the bottom line is that both (hey, all three) 'zines can stand to get a whole hell of a lot better and there is no way more effective - in my eyes - than telling each other straight up what we think sucks (and rules) about each other's 'zines.

My last column spawned over a month of rather heated and long winded discussion between myself and mr sinker from *PunkPlanet* Chicago headquarters that I think was really useful/productive. So the bottom line is that I think that fighting and arguing and calling each other on our hypocrisy is necessary for any sort of advancement/improvement to be realized in any of the three camps and I'm willing to initiate it if that's what it takes.

Boring Self Promotion Type Stuff...

1. We have a new Mean Kids Distro catalog out, so if you want a copy or something, just send a SASE to the DC Po Box listed in the header for this column.

2. We, Mean Kids, are trying to put together a comprehensive list of 'zine-only and 'zine-friendly distros out there, so we can print them in our next catalog. If you want to be included in this list then drop a postcard in the mail with your name, address and a little description of what you're about and mail it to us @ the DC Po Box.

3. I am currently working on a new 'zine that I hope will be done sometime this summer. It will no longer be called *Not Even*, but I haven't really settled on a name yet. If you have helped me out with distro in the past or you are interested in helping me out this time around then please get in touch.

4. Me and Lisa (Bonet, of course) having been having some trouble, mostly fighting over lines and the like, so please stop asking me questions about how the show is doing because honestly it's just too painful for me to discuss at the moment.

5. Anyone who lives in Northampton, MA or anywhere near there or who will be there in September please get in touch because I'm moving there and need info about cool stuff to do and see in that area.

I have moved for the summer, so if you want to reach me before late August then please write to me at: Po Box 4061/St Paul, MN 55104. After that I will be making my way back to the east coast for school again, but I have no idea what my new address will be so I'll just have to leave you hanging.

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THE POWER OF THE LYRIC SHEET

Maybe it is anal to be constantly concerned about the presence of a lyric sheet. But the lyric sheet is a very powerful and effective tool. Hardcore is an emotional music, but without the lyric sheet the music often lacks direction. It is the lyric sheet that gives meaning and context to the emotion. My life would not be the same if not for the lyric sheet. I have spent countless hours pouring over lyric sheets. Sure a lot of that time was wasted on words with little meaning, but some of those lyric sheets were life changing. Music can inspire, but it is the words behind that music that set the destination to aspire towards. There are bands that find lyric sheets unnecessary to their records, but I often find those bands to be unnecessary to my life. I still believe that great music, like all great art, must touch our lives. It must convey feeling and emotion and ideas and dreams. Music without meaning is like food without flavor. It can keep us alive, but it can not sustain us. The lyric sheet is the precursor to the fanzine. It is a form for communication. The power of the lyric sheet lies in its ability to communicate and to share ideas and thoughts. The lyric sheet changed my life. Without its existence I would not be who I am today. That is a fact. The lyric sheet is powerful. Don't ever underestimate its importance or relevancy. All praises to the lyric sheet. — Kent

The Power Of The Lyric Sheet: the power of the lyric sheet/undermind effect of lines with beat/the power of the lyric sheet/solution-set for the world we need/laying down what we already know/accuse the unjust this way no law will go/uncovering crime which is already naked/Legal Accomplice Protection is Demonstrated/the power of the lyric sheet/setting right, converting until you bleed/the power of the lyric sheet/solution-set for the world we need — ABC Diablo